

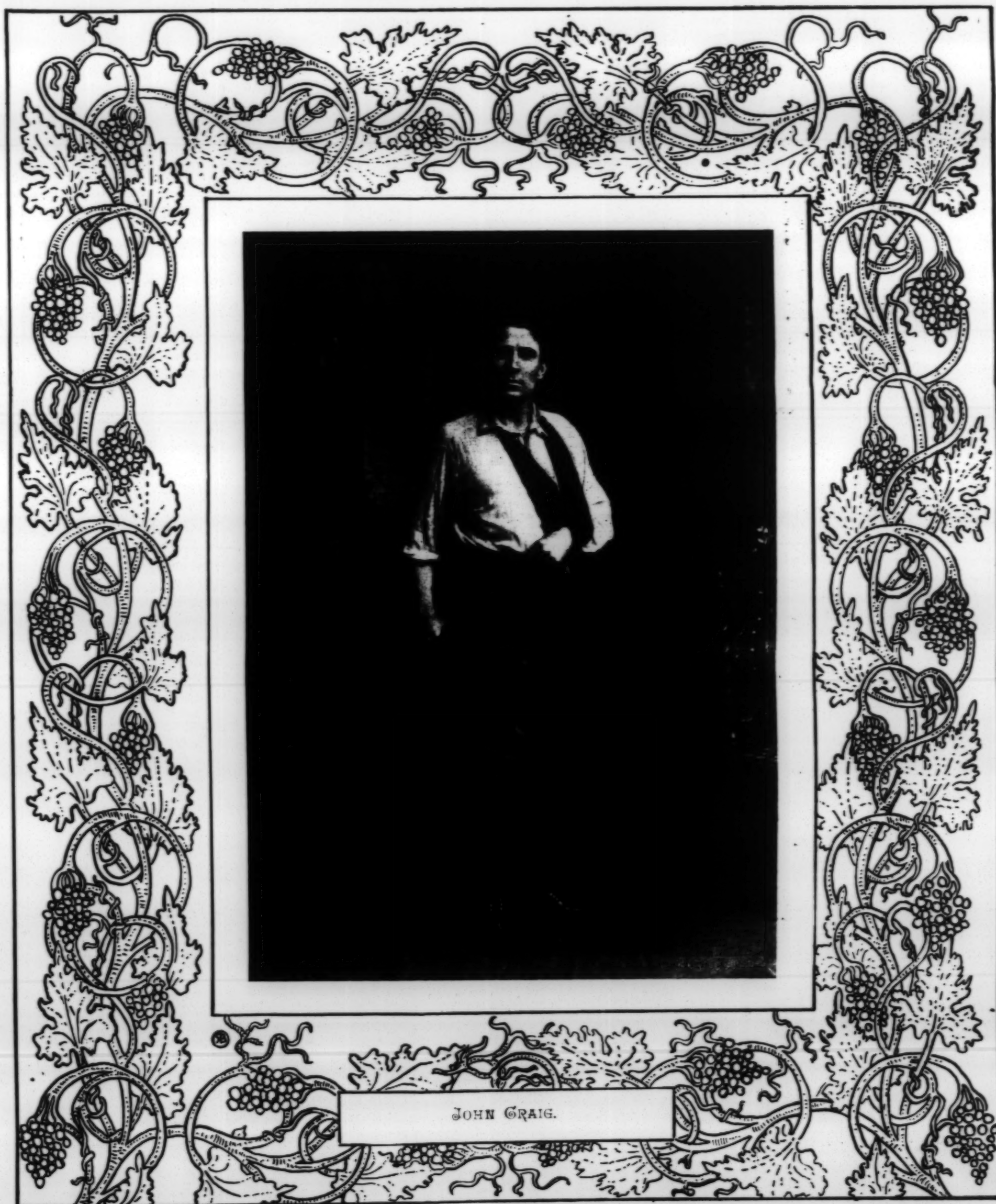
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XL., No. 1,021.

NEW YORK: SATURDAY, JULY 23, 1898.

PRICE, TEN CENTS.



MIRROR INTERVIEWS.



From a daguerrotype taken in 1846.

KATE LUDLOW.

Back in the early forties someone wrote a letter to a newspaper saying: "Is it not strange that the managers of our theatres should go to Europe to procure actors and actresses, when we have in our own country so much native dramatic talent? It is stated in the papers that Mr. Simpson has engaged in England a Miss Kate Howard, and that, among her recommendations, one of the strongest is a pretty pair of eyes. Now, I know of a young American actress, Miss Kate Ludlow, who possesses not only great professional talents, but can show eyes with any Kate in Christendom. Such a native flower should be engaged in preference to anything, and should not be suffered to blush unseen."

And that same Kate Ludlow can show today with any Kate in Christendom those same bright eyes that years have not dimmed nor time made less lustrous. They beamed bewitchingly when a MIRROR representative called upon their owner, who still makes her home in this city.

"New York has seemed always the best place to me," she said, "for it was here that I was born, on January 5, 1820, in the first brick house ever built in Greene street. The building, near Prince street, was still standing a few months ago when I strolled down that way to have a look at it. I walked in, with perhaps just a trace of proprietorship in my air, and was making myself rather at home when a big man met me and gruffly inquired what I wanted."

"Well," said I, "I was born in this same house nearly eighty years ago, and I thought I'd like to look around." Then he was kind enough, and permitted me to ramble all about the old place. My father came of a line of early Dutch settlers, while my mother was of the Harrison and the Penney families, also old New Yorkers, with a bit of French blood. My professional debut was made in September, 1835, at the Old Bowery Theatre, under management of Thomas Hamblin. It came about in this way: I had played occasionally in amateur entertainments, and, with another small girl, had taken dancing lessons of a man named Parker. My companion and I resolved to go upon the stage, and accordingly made application to Mr. Hamblin, who engaged us to dance in a revival of Norman Leslie, by Mrs. Medina. The revival was successful and we were retained. I appeared next in Rob Roy, Charlotte Cushman playing Helen Macgregor. Miss Cushman was twenty-one then, I believe, a plain-looking, plainly dressed young woman, and she had been announced to present Macbeth, but at the last moment, for some reason, Rob Roy was substituted, and there came with it the opportunity for me to dance. I got along very nicely, and was rewarded by the praise of the company. It was in Rob Roy that I had my first speech, "The Red Coats are coming!"

"Then was announced the appearance of Miss Nelson, the celebrated beauty, afterward Mrs. John Brougham, but the theatre burned on the eve of this event, in the autumn of 1835. The fire destroyed my entire wardrobe, consisting of a white muslin dress, a peasant dress, a pair of satin shoes, and silk stockings. The manager, however, paid everyone in full, and the company went to the Richmond Hill Theatre, at Vandam and Varick streets. Among the members were Mr. and Mrs. Judah, Charles T. Parsloe, Miss Nelson, Ann Waring, afterward Mrs. William Sefton, and Mrs. Watson, afterward Mrs. John Sefton. Miss Nelson played in Lurline, or The Naid Queen. A brief stay was followed by our appearance, under management of William Rufus Blake, at his Green Street Theatre, Albany, with Charlotte Cushman as leading lady on a salary of twenty-five dollars a week. With four others I figured as a coryphée and played small parts. Under the kindly care of Mr. and Mrs. Blake my work improved rapidly, and so it came about that, when the Albany theatre closed in 1836, I returned with them to New York and opened at Blake and Willard's Olympic Theatre, afterward Mitchell's, in Broadway, a lovely little playhouse. Before long I became first walking lady—not a great position, perhaps, but a big step in advance—singing, dancing and playing anything and everything. In 1837 Clara Fisher Maeder brought out Kate Kearney. The actress engaged for the principal fairy part was taken ill, and I had to sing her music—my introduction to a play which was destined to prove one of my strongest holds."

"In 1838 and 1839 I toured through the New England States, under management of J. F. Adams. The country traveled was, of course, all new and wonderful to me, for I was utterly unsophisticated, never having enjoyed the advantages of even a common school education. Adams started me in a repertoire of favorite farces of that day, along with the always popular Kate Kearney, and my songs and dances were special features. We drifted as far as Halifax, and then on to Prince Edward Island, where I had the honor to play in the Government House, before Sir Harry Huntley and his suite. About this time Adams saw fit to become very attentive to me, and, upon being repulsed, to

wax rude and insulting. I bore with his objectionable treatment until we got back to Fulton, Maine, on the Canada boundary, where the First Artillery, U. S. A., was then garrisoned. News had just reached me of the death of my mother, and I was so depressed that, upon a renewal of Adams' offensive actions, I reported the affair to the officers of the garrison and besought their assistance and protection. They inquired into my career, and taking me away from Adams, sent him about his business. There were several actors among the soldiers, one who had enjoyed special popularity on the stage and as a song writer being George F. Hyatt, author of 'The Mellow Horn.' The ladies of the garrison took me in their motherly charge, the officers regarded me as the pet of the post, and I became literally the child of the regiment."

"They sent me to a school at Gorham, Maine, about ten miles from Portland, and during the vacation I stopped at the house of the father of the Rev. Dr. Charles H. Parkhurst, of this city. Quitting school at length, I returned to the garrison at Fulton, and then came on to New York in the Spring of 1843. An engagement was offered and promptly accepted to appear at the Baltimore Museum, where I soon became a local favorite. Under management of Mr. Peale, the Museum was the Niblo's Garden of Baltimore, if I may so liken it, and the company included John E. Owens, Fredericks, Quayle, Thayer, Gallagher, Thompson, Mrs. La Forest, and Mrs. Russell, afterward Mrs. Hoey. We played The Swiss Cottage, A Day in Paris, The Trumpeter's Daughter, Agnes De Vere, Therese, The Lady of Lyons, the reliable Kate Kearney, and many more capital works. Here in this somewhat timeworn scrapbook you will see a quaint old notice reading: 'This evening, it will be perceived, a new drama is to be produced, with Fredericks as the hero and our little black-eyed Kate as the heroine. Owens, the laughter-provoking lad, has also a capital comic character to personate, and he will do it.' How the art of the press agent has changed in half a century!"

"Closing a successful season at the Museum, I temporarily retired from the stage to open in Baltimore a dancing school, which enjoyed the patronage of Maryland society folk, but the time was not long before I was back again at the Museum, supporting, among other visiting stars of lesser magnitude, the elder Booth, with whom I played Helen in The Iron Chest. Coming to New York, I appeared at Niblo's with John Sefton in Married Life, the cast including Mr. and Mrs. Sefton, Mr. and Mrs. Chippendale, Mr. and Mrs. John Brougham, Harry Placide, James Gallagher, and Mary Taylor. Then, in 1849, with the Seftons I went to Richmond, where we played at the Marshall Theatre, Mrs. Howard, Burke, Clarke, Bass, Bradshaw being in the company. As Kate Kearney, as Emily Granville, and in other roles, I was fortunate in pleasing large audiences. John Sefton, I remember, said of my Kate Kearney that no one else should ever try to play it."

"Going eastward in 1851, I appeared at the Eagle Theatre, Boston, managed by James Hall Robinson, being in the cast when Mr. and Mrs. William J. Florence played their first star engagement outside of New York. Joseph Littell was a member of the company, and he and I were married on August 28, 1852, in Providence, R. I. We toured the East and the South, playing together, and made money. Here in the scrapbook is the bill of the Lowell Museum, Sept. 5, 1853, wherein we find that Managers Ayling and Johnson 'respectfully inform the public of the engagement of Miss Kate Ludlow, New York's pet,' and we find also in the cast Mr. Littell, Miss Stanley, Mr. and Mrs. Conner, Mrs. Brown, Miss Parker, Miss Lyons, Miss Tremain, Mr. and Mrs. W. L. Ayling, S. D. Johnson, Madigan, Bartwell, Wilkins, and Stephens. In Washington, at Risley's Variete, known earlier as Iron Hall, in Pennsylvania avenue, Mr. and Mrs. Littell are billed for Nov. 23 of the same year to support Mr. and Mrs. Charles Howard in three plays, The Follies of a Night, The Wandering Minstrel, and Scenes in the Life of an Unprotected Female. In the company were Mrs. W. C. Gladstone, Mr. and Mrs. Altemus, J. H. Robinson, Mrs. Thayer, Morton, Vincent, Venton, Steel, Dow, and the Misses Newton, Barnett, King, and Wilson."

"Mr. Littell, after suffering a long time, died in Brooklyn on Sept. 20, 1856, of consumption. I returned to the stage in New York in 1857 to play at the Old Bowery Theatre with Edward Eddy in legitimate repertoire. Those, as you know, were days of prodigious study—the nightly bills including three or four plays—reaching the theatre at half-past 9 in the morning and remaining there until half-past 2 of the next morning. Often have I stood on the stage at 2 A.M., with another act yet to be played. That goes a little ahead of the present day durance vile of the 'continuous' houses. Then the street boys used to come night after night until they knew the lines as well as we did—sometimes better, for often when a player would stumble in his or her speeches a correction would be shouted from the house. Many times, too, have I been startled in the street by hearing a small boy cry, 'Hello, Miss Lowrie! I was at the Bow'ry last night—I saw you!'"

"Since the appearance last mentioned I have drifted gradually away from acting, playing at times few and far between. My last performance was at the Windsor Theatre on Sept. 20, 1880, as the Widow Rutherford in Clifton W. Taylure's Christie Johnstone, dramatized from Charles Reade's novel, and presented by Mrs. F. S. Chanfrau, a charming play that deserved a hearing in Broadway. Harry Courtaine was the leading man."

"I do not go often to the theatres nowadays. Everything on the stage to-day seems to me to be for dress and show—not for acting. And this I take to be the fault of managers who have degraded the art by unworthy productions. The people must go to the theatre. If they can find nothing really meritorious to see, then they must see something of another sort. When an honest production of high class is occasionally made, it may rely upon generous patronage."

MANAGER DOBBINS IN TOWN.

Manager J. H. Dobbins, who for thirty-three seasons has directed the fortunes of Phillips' Opera House, Richmond, Ind., was in town last week for a brief stay. He dropped into the metropolis on his way home from Buffalo, where he owns a bill posting plant. "I attended the Bill Posters' Convention in Buffalo," said Manager Dobbins to a MIRROR man. "It was an unusually large convention, all the important firms throughout this country and Canada sending delegates and representatives. Now I am on my way back to Richmond, where I look for a prosperous season. From my hasty survey

of things, since I have been in town, I should say that there are going to be fewer companies than usual on tour this season. This is perhaps a hopeful sign. The meritorious attractions will reap the harvest and will not have to compete with the usual miscellaneous assortment of inferior shows that distract attention from the genuinely artistic productions. Besides managing my house in Richmond, I will have on tour the Peters in their repertoire of comedies. They open in Dallas, Aug. 29."

JOHN CRAIG.

John Craig, the subject of the portrait on the first page, was born in Tennessee in 1868. His first appearance on the stage was in Paul Kauvar at the Standard Theatre in 1888. The following season, 1889, Mr. Craig joined Marie Prescott's company to play small parts, and Miss Prescott soon promoted him to the place of leading man. Mr. Craig says he owes everything to Miss Prescott's able coaching, especially in Shakespearean parts. With her he played Romeo, Orlando, Phasarius in The Gladiator, Bassanio, Florizel in A Winter's Tale, and Titus in the tragedy of Brutus.

Mr. Craig was Miss Prescott's leading man for two seasons, and when they appeared in New York Augustin Daly saw Mr. Craig play Orlando and made him an offer to take Wilton Lackaye's place in the stock company to play Oliver in As You Like It and Lucentio in The Taming of the Shrew. During that season Mr. Craig originated the parts of Prince John in Tennyson's Foresters, and Simabara, the apostate priest, in the Japanese play, The Heart of Ruby. He was the Valentine in the production of Two Gentlemen of Verona, the Lysander in A Midsummer Night's Dream, Jack Mulberry in A Night Off, and Robert Featherstone in The Orient Express.

In 1894 Mr. Craig was Miss Rehan's leading man in London during the long run of Twelfth Night, playing Orsino for 115 nights and Orlando the rest of the season. He was lucky enough to attract the attention of Clement Scott and William Archer, both of whom predicted great success for him in romantic drama. When Miss Rehan made her initial starring tour in this country in 1895, Mr. Craig was the Orlando, the Duke Orsino, the Harry Rotherell (John Drew's part in The Last Word), and the Joseph Surface.

Mr. Craig spent nearly seven years in Mr. Daly's company, playing all kinds of parts, and under this manager's teachings he progressed rapidly. His contract with Mr. Daly ended last season, and Mr. Craig felt that he had remained long enough in one company, so he accepted an offer as leading man for the Grand Opera House Stock company in Philadelphia, to open as Rudolf Rassendyll in The Prisoner of Zenda. His success seemed to be instantaneous, and was followed by success as Eliot Grey in Rosedale, Kerchival West in Shenandoah, Ben Bior in The Ensign, Phineas Fogg in Around the World in Eighty Days, and Ralph Baker in Across the Potomac. Mr. Craig has a big following in Philadelphia.

Mr. Craig is perhaps better known in England than in this country, as he has played more over there, and longer in London than in New York, having gone abroad with Mr. Daly every season for the past seven years. Mr. Craig was the Oliver at the open air performance at Stratford-on-Avon of As You Like It on Aug. 26, 1897. His experience and training under Mr. Daly have done much to develop the notable dramatic ability that Mr. Craig now shows.

GEORGE W. WILSON TO STAR.

George W. Wilson, who succeeded William Warren as principal comedian of the Boston Museum and retained that position up to the dissolution of the famous stock company, will star next season at the head of his own organization, to be known as the Boston Ideal Stock company. Owen Ferree is now booking the tour, which will be directed and managed by E. V. Phelan.

Mr. Wilson is one of the best of American comedians of the legitimate school. At the Boston Museum he impersonated over five hundred different characters, and originated one hundred others. In the first production of James A. Herne's Shore Acres, which had a long run at the Museum just before the stock company of that house disbanded, Mr. Wilson originated the part of Joel Gates. As an artistic study of a New England type it was pronounced scarcely inferior to Mr. Herne's Uncle Nat.

Mr. Wilson's versatility is something extraordinary. He has played all the old comedy roles of Goldsmith, Sheridan, Colman, and Farquhar. He originated several of the Gilbert and Sullivan parts in this country. He has played all the well-known characters of Boucicault, Tom Robertson, Tom Taylor, and Charles Reade. In all the dramatizations of Dickens' novels he has won success, his Squeers and Uriah Heep being masterpieces of character work. Joe Howard paid Mr. Wilson no extravagant compliment in calling him the Coquelin of America.

In his new venture Mr. Wilson will have the support of a carefully chosen company, capable of doing justice to the following repertoire: The Guv'nor, The Shaughraun, Cricket on the Hearth, Captain Cuttle, Nicholas Nickleby, Hazel Kirke, Baby, Our Boys, The Rivals, Old Heads and Young Hearts, The Messenger from Jarvis Section, Married Life, The Drunkard, The People's Lawyer, Lady Audley's Secret, and The Silver Spoon. The tour, which will include the principal cities of New England, will open the latter part of September.

VIOLET ALLEN'S PLANS.

Violet Allen will make her stellar debut at Washington on Sept. 26, and in the event of not being able to open here at the Lyric Theatre, as arranged by her managers with Hammerstein, Miss Allen will produce The Christian on tour for the first six weeks in the larger cities outside of New York. Miss Allen is now a guest of Hall Caine, on the Isle of Man. She expects to return to this country about the middle of next month, when rehearsals will begin for The Christian. Here is the cast of the play: Frank Worthing will play John Storm; R. J. Dillon, the Father Superior; George Woodward, Archdeacon Wealthy; John B. Mason, Horatio Drake; Jamison Lee Finney, Lord Robert Ure; Myron Calice, Fero King; Edgar Norton, the manager; Ernest Hastings, Brother Paul; Guy Nichols, Brother Andrew; Mrs. Georgia Dickson, Mrs. Callender; Ethel Marlowe, Polly Love; Carrie Merrilees, Betty; Edith Merrilees, Netty; Bessie Dunn, Letty; Perdita Hudspeth, Liza; and Miss Allen, Glory Quayle.

GOSSIP.



From copyrighted Photo by H. C. Miner Litho. Co.

"Sam" Collins, whose droll portrait appears above, has been engaged by Edgar Selden for a prominent part in his newest farce, A Spring Chicken. Mr. Collins is one of the most original and versatile comedians before the public, and invariably scores strongly wherever placed. In A Spring Chicken he will have the part of a chap who was reared in an incubator, and as a consequence knows no mother other than an oil stove. The character is a unique creation, and promises unusual comic possibilities. Mr. Collins was at one time the partner of "Happy" Ward, of Ward and Vokes, and later appeared with pronounced success with M. B. Leavitt's Spider and Fly, Henshaw and Ten Brock's Nabobs, George W. Lederer, Seabrooke's Isle of Champagne, and Eugene Tompkins' Black Crook, as Greppo, during the long run at the Academy of Music, this city. Collins is a perpetual joker, and recently came very near incurring the deadly enmity of the feminine members of Mr. Selden's organization by suggesting that the following notice be printed at the bottom of the programme: "The girls in A Spring Chicken are to be upholstered every thirty days by a New York firm."

Brady Wilkins, last season press agent for the Duquesne Theatre, Pittsburg, has transferred his services to the Bijou in this city.

The Peruchi-Beldeni company will open its regular season on Sept. 3. The company will include Ella Beldeni, Chelso D. Peruchi, the Carleton Sisters, the Flying Harmanas, Anna Bates, Marion Sawtell, James G. Morton, Theodore Stark, Charles Brewer, Thomas Bawn, Harry Romertson, Thomas P. Jackson, George W. Wright, and G. J. Petters.

Fred. Haworth is convalescing from his recent illness.

William H. Tooker gave an open air performance of As You Like It, at Oak Bay Park, Victoria, B. C., on July 2, to over three thousand persons.

Knox Wilson, the German comedian, will be a member of Charles E. Blaney's forces next season, making his third season with Mr. Blaney.

Jules Jordan and Sidney Mansfield were members of the A Stranger in New York company at the Duke of York's Theatre, London.

Madame Adelaide Herrmann is now in London engaged in rehearsing a series of new dances devised by Imre Kiralfy. She has also secured some new illusions which she expects to produce here next season. She will return to this country some time in August.

James O'Neill will make a production next season of Joseph Hutton's drama, When Greek Meets Greek. This was presented here for a brief time by Olga Nethersole, under the title of A Daughter of the Revolution.

Charles Coghlan announces that he has nearly completed his new play and that he will return to town about Aug. 15.

Irene Myers, one of the youngest stars now before the public, will open her season Sept. 5 in Western Pennsylvania. Her repertoire includes The Burglar, Black Flag, Kidnapped, Little Tramp, Sea of Ice, American Born, Heart of London, A Case of Jolly, Copy-righted, and Turned Up. In her supporting company will be Charles H. Leyburne, John D. Ormond, Joseph Henly, W. H. Williams, Mart Maley, Alan Lester, Agnes Fuller, Edna Florence, Amelia Miller, Leona Harris, Sim Allen, business representative, and Will H. Meyers, manager.

George H. Broadhurst last week received a cablegram from his brother, Tom, announcing the success in England of What Happened to Jones. The message said that the piece had been received with enthusiasm and the newspaper criticisms were all favorable.

Alvin A. Jack writes that his star, William Owen, will close a long and prosperous season, July 15, after which he will come to New York to enjoy a much needed rest.

The Honorable Charles E. Davies, M. L. C., Grand Master of Tasmania, now in Europe, is expected to arrive in New York in a few weeks. In addition to owning the Hobart Mercury and the Tasmanian Mail, he is proprietor and manager of the Theatre Royal, Hobart. His youngest brother, David, is a member of the theatrical profession.

O. F. Miller, manager of the Alhambra and Lyceum Theatres, Milwaukee, arrived in the city last week to complete bookings for his houses. The Alhambra will be enlarged, and will seat more than three thousand persons next season. Mr. Miller reports having secured an excellent list of attractions for the two houses.

Frederick H. Wilson will probably include The Bells of Shandon in his repertoire, in which case James W. Reagan, who formerly starred in the play, will be featured and Mr. Wilson will be out of the bill. The company, including vaudeville features, will number eighteen people. Edward H. Toy has been especially engaged to direct combats in The French Spy, Monte Cristo, and The Siege of the Alamo. The season will open at Cortland, N. Y., on Aug. 22, time being filled to April 21.

THE ACTORS' ORDER OF FRIENDSHIP.

Just a few doors west of Broadway, at 166 West Forty-seventh street, stands a handsome brownstone house, the headquarters of the Actors' Order of Friendship, Edwin Forrest Lodge No. 2. Within the past few years the lodge has attained a position of influence and authority highly gratifying to all genuine well-wishers of the drama of this country. The primary mission of the lodge is to maintain the dignity of the theatrical calling, and admirably does it attain its purpose. On the walls of the lodge room hangs a framed testimonial to Louis Aldrich bearing the date of Dec. 23, 1888, in which the aim of the fraternity is succinctly set forth. Mr. Aldrich is thanked by his brothers, so the manifesto reads, "for upholding their efforts to improve the character and promote the best interests of the profession in America."

Clearly, then, the lodge stands for the dignity of the American stage; every actor who is in any degree sensitive about the relative position of the drama among other arts cannot but lend support to an organization that has for its aim the advancement of the actor's social position. The day has passed when actors were denominated "rogues and vagabonds," and Dr. Johnson's opposition to Garrick when he threatened to blackball him at his club because he did not wish to sit at a table "elbowed by a pimp, a gamester or a player," would to-day receive a hissing rebuke. Prejudice against actors as private individuals is now confined to clerical bigots and Calvinistic circles, and it is to organizations like the Actors' Order of Friendship, composed of self-respecting men, that the steady advance of the profession in social esteem may be attributed. Macready, who was perhaps unduly sensitive, said that "his experience taught him that in other callings the profession conferred dignity on the exponent; on the stage the player must contribute dignity to the exercise of his art." This remark was sneered at by the players of his time, but the truth has since been borne home. In order to be respected the actor must prove himself a self-respecting man. Only the irresponsibles of the profession complain because they are treated with less respect than their calling deserves.

Without further comment, then, it may be said that the Actors' Order of Friendship long ago justified its existence as a fraternity of players representative of the best in the profession. It is gratifying to know that it has grown well-to-do and powerful; its handsome headquarters, which the lodge purchased and remodeled three years ago, could now be sold at an advance of several thousand dollars on the purchase price. This home of the lodge is a veritable repository of interesting histrionic relics of intrinsic value, many of them commemorative of Edwin Forrest, the illustrious patron of the lodge.

A MIRROR man who was recently a privileged visitor at the lodge's home found it teeming with souvenirs of rare interest. Under the escort of Milton Nobles, President of the order, and Adolph Bernard, Secretary of the Board of Trustees, the MIRROR man was permitted to inspect these histrionic treasures.

On the first floor of the lodge's house are the reception rooms; on the second are the offices, and on the third is the library and meeting-room, which occupies the entire story. The MIRROR man found President Nobles, Mr. Bernard and other members of the lodge seated in the offices, engaged in a discussion as to the relative merits of the stock and star systems. Postponing this debate, the gentlemen proceeded to point out to the reporter the various objects of interest.

Conspicuously hung was a handsome oil painting of the club's patron, Forrest, and draped over the portrait was an American flag, the gift of Mrs. W. G. Jones. The flag was made from a portion of the curtains of one of the private boxes at the New Bowers Theatre, which was destroyed by fire Dec. 8, 1886. Mrs. Jones rescued the curtains while the theatre was in flames. On either side of the portrait hang framed playbills, one commemorating the first stage appearance of Forrest at the Walnut Street Theatre, Philadelphia, on Nov. 27, 1820, in the character of young Norval in the tragedy of Douglas. Another bill is of the stage debut of Edwin Booth as Tresselt to his father's Richard at the Boston Museum on Sept. 10, 1849. The only surviving member of this performance is believed to be J. A. Smith, an old Boston actor, now at the Forrest Home. He appeared as the Duke of Buckingham.

Over a bookcase containing a rare collection of Forrest playbills and scrapbooks hang the shackles worn by James W. Wallack as Fagin, and surmounting these is a ponderous crown worn by Forrest as King Lear. Nearby is a framed wreath from the grave of Charles Dickens at Gadshill. The wreath, woven of moss and flowers, is believed to have been left on Dickens' grave by Mark Lemon, the famous Falstaff. Tom Nast's "Apotheosis of Edwin Booth" hangs nearby. It represents the actor in a steamer chair on his yacht, communing with the god Neptune, who kneels with two infants, the Muses of Comedy and Tragedy.

Other interesting souvenirs in this room are a portrait of the stock company of the Theatre Royal, Haymarket, 1827; portrait of Harry A. Perry (first husband of Agnes Booth), "noblest Roman of them all," as he was known in the profession; bills of Forrest's appearance in London in the Fall of 1845, performances which preceded the unfortunate Macready riots in this city; portrait of John Augustus Stone, author of *Metamora*; an excellent amateur photograph of James W. Wallack, his mother, wife and family, believed to be one of the earliest attempts at amateur photography in this country; portrait of John Kemble; a framed benefit bill of John Gilbert, Dec. 5, 1878; portrait of the elder Booth as Richard III.; a benefit bill of Booth's Theatre, April 19, 1877, with Robson and Crane as Slaughter and Crasher; portrait of Madame Favart, the danseuse, and a framed bill of the lodge's first benefit at Palmer's Theatre, on May 15, 1893.

The third floor, where the lodge meetings are conducted, contains further relics. Over the President's chair at the north end of the room hangs a death mask of Garrick, presented to the lodge by Alice Harris. A handsomely inlaid bookcase of rare design, presented by Joseph Jefferson, is another priceless possession. The lodge recently had an offer of \$500 for this piece of furniture from Wernicke, the antique dealer; but no money could induce the Order to part with Mr. Jefferson's gift. The bookcase contains the complete set of Forrest's scrapbooks of bills, programmes and press clippings. Forrest was especially careful to preserve ad-

verse criticisms, and the scrapbooks abound in printed judgments of Forrest's critical enemies. This set of scrapbooks cannot possibly be duplicated, and the lodge is to be congratulated on their possession. The receipt books of the Old Bowers Theatre for three seasons, showing the salaries of its members, is another relic of interest. J. A. I. Nease, one of the featured members of the company, signs for a week's salary of \$25. George Jordan signs for \$10. E. L. Davenport for \$20. Joseph Proctor for \$6, and Frank Chantreau for \$12. The theatre barber received a salary of \$3 weekly, and Heister, the scenic artist, \$16. The property man, who was required to furnish two assistants at his own expense, was paid \$3, and the members of the orchestra averaged \$8 apiece. Utility actors received \$2 for their week's services.

The portraits in this room show Forrest in all his well-known characters. George F. Cooke as Richard III., John R. Scott, Ellen Tree as Ion, John Drew, Sr., as Handy Andy, and Sam Emery as Dandy Diamond. There are also an oil painting of Edmund Kean as Othello, an etching by Matt Morgan of John McCullough as Virginian, the Lindley portrait of Ben De Bar, an autograph letter of Forrest dated April 22, 1856, etchings of James H. Hackett the famous Falstaff, T. P. Cooke the sailor actor, W. E. Barton and Edmund Kean as Richard III.; framed playbills of Macready's last appearance, Feb. 26, 1851, at Drury Lane; first production of Nick of the Woods at the Bowers Theatre, May 6, 1839; the first tri-star alliance, the elder Booth, Hamblin, and Wallack, Nov. 19, 1833; an etching by Joseph Jefferson of his Louisiana home; autograph of Henry J. Montague; portrait of Claude Burroughs, who lost his life in the Brooklyn fire; a framed bill of the Springfield Theatre, Aug. 26, 1866, containing the names of E. L. Davenport, Frank Mayo, and Louis Aldrich, all cherished brothers of the lodge; a souvenir of the one hundredth performance of *McSorley's Inflation* at the Theatre Comique, Feb. 19, 1883; a framed bill of John Brougham's monster benefit in this city, Jan. 17, 1878; an engraving of Signora Baccoli, after Gainsborough, dated 1784; a photograph of the bed in which Forrest died in a house on Broad street, Philadelphia, 1872; portraits of Rosina Vokes, Mrs. D. P. Bowers, Mrs. Pritchard as Hermione, John T. Raymond, Samuel Woodworth, author of "The Old Oaken Bucket," an engraving of Edmund Kean, believed to be the only one in existence; three steel engravings by Caldwell and son, 1798, of Shakespearean scenes; a medallion of Forrest in *propria persona*; a framed testimonial to the elder Sothorn thanking him for donating the entire receipts of his farewell benefit at the Haymarket, Oct. 3, 1871, to the Royal General Theatrical Fund of England.

Other possessions of the lodge are a life-sized photo of C. W. Coudock; an original landscape painting by F. F. Mackay; a photograph and bill of C. B. Bishop as Pistol in George Rignold's revival of Henry V., Feb. 29, 1875; portraits of J. B. Lewis, Frank Sanger, Charles Thorne, James Murdoch, and Garrick as Abel Dragger; a lock of hair of John Wilkes Booth; portraits of the lodge's ex-presidents, Louis Aldrich, Edwin Knowles, Frank Sanger, George Fawcett, and F. F. Mackay; a fine collection of old English and American bills of great historic value, purchased for the lodge by Adolph Bernard.

The only portraits permitted to be hung in the rooms are those of deceased actors or past Presidents of the lodge. There are two degrees. The insignia of the first degree are a broadsword and Punctinello's club. The insignia of the second degree are the American colors. The lodge did not wait for the present war with Spain to become infused with patriotism. The American flag has always been the chosen emblem of the Order, and at the regular installation ceremonies the officers are decked with red, white and blue rosettes. The chairs of the President and Vice-President were imported from South Germany; they are elaborately and fantastically carved, and are said to have cost a large sum of money. The garb of the officers is the traditional scholastic gown and mortar-board cap of Oxford and Cambridge.

Last week President Milton Nobles issued the following circular, giving information regarding the Order calculated to interest and instruct brother actors who may contemplate applying for membership:

The Actors' Order of Friendship is a secret society, Masonic and beneficial in character. Its membership is at present confined to two lodges, The Shakespeare No. 1, of Philadelphia, and Edwin Forrest Lodge No. 2, of New York. Shakespeare No. 1, the parent lodge, was organized in Philadelphia in 1849.

Among the charter and earliest members were Joseph Jefferson, David P. Bowers, L. B. Richardson, Robert Johnson, John Crocker, Henry Macklin, John A. Ellsler, John Weaver, Edward Thompson, J. S. Alexander, and J. T. Fields.

In 1888 the parent lodge issued a charter for a second lodge to be located in New York. Edwin Forrest Lodge No. 2 was organized. The following were among the charter members, many of whom were prominent in the profession: Frank W. Sanger, F. F. Mackay, Otis Skinner, Frank Cotter, Louis Aldrich, James E. Wilson, Stuart Robson, William C. Andrews, Herbert Archer, Giles Shine, Ralph Delmore, Frank Burbeck, Frank M. Kendrick, C. B. Wells, Harley Merry, Alexander Fisher, W. F. Burroughs.

The officers and principal members of the parent lodge came to New York and installed the officers of the new lodge in due form. Among the prominent professionals who promptly joined the Edwin Forrest Lodge were Edwin Booth, Lawrence Barrett, Joseph Jefferson, W. H. Crane, Joseph Murphy, Milton Nobles, Roland Reed, Charles Dickson, Carl Haswin, Edwin Knowles, Wilton Lackaye, Lawrence Hanley, Neil Burgess, William A. Brady, Digby Bell, Hart Conway, Frederic De Belleville, W. F. Courtleigh, Clay M. Greene, Harry Harwood, Edward Holland, Thomas Jefferson, Julius Kahn, De Wolf Hopper, Charles Klein, James O'Neill, Charles Plunkett, Augustus Pitou, Thomas Q. Seabrooke, Nelson Wheatcroft, and W. J. Florence. The membership soon reached 250, and included nearly every representative actor in the profession. Edwin Booth took a warm interest in his lodge, and left the Order \$10,000 in his will.

In 1894 the lodge bought the handsome brownstone residence No. 166 West Forty-seventh street, and remodeled it to suit its purposes, the entire third floor being devoted to a handsomely equipped lodge room. The lodge owns a fine theatrical and general library, principally the gift of Brother Joseph Jefferson, though there are many contributions from other brothers.

The officers of the lodge, consisting of President, Vice-President, Secretary, and a Board of Trustees, are elected annually by the lodge in regular session. All officers except the Secretary serve gratuitously. He receives a nominal salary. During May, June, July and August the lodge has semi-monthly meetings. During the rest of the year the meetings are monthly. All regular meetings are held on Sunday at 2 p.m. The reception room, smoking room, and library are always open to members.

Any man between the ages of twenty-one and

fifty, who has at any time been a professional actor for a period of three consecutive years, is eligible to membership. It is not essential that the applicant be an actor at the time of his application. Candidates over fifty years of age can be received only by a special vote of the lodge.

The annual dues are \$12, payable annually or semi-annually in advance. The initiation fee is graded from \$15 to \$50, according to age. Discussions of religious, political or sectarian subjects are not permitted at lodge meetings. Members incapacitated by accident or sickness receive prompt pecuniary aid from their lodge, which is continued in weekly payments during their disabilities. These payments are compulsory, being the brother's vested right under the constitution, and in no sense a charity.

The chief purposes of the Order are to maintain the high character of the stage, to dignify the player and his art in all directions, and to suppress as far as possible all tyranny and imposition encountered in the pursuit of the profession, and to assist our brethren in sickness and distress. Believing art superior to creed or nationality, the Actors' Order of Friendship opens its doors to fellow-players of all the nations of Europe. Being a beneficial order, applicants are required to pass a medical examination. A good average physical organization, good moral character and an honorable personal record are qualities essential to membership.

Not the least attractive feature of the Order is its social side. The annual ladies' receptions of the Edwin Forrest Lodge have become in their way quite famous. They usually consist of an entertainment in the lodge room, followed by a collation. Informal receptions to members and non-members, including ladies, occur at intervals during the year. The following brothers have served the Edwin Forrest Lodge as President for one or more terms: Louis Aldrich, F. F. Mackay, Edwin Knowles, George Fawcett, Frank W. Sanger. When the parent lodge was organized at the suggestion of Brother Joseph Jefferson "Honor, Union and Justice" became the motto of the Order. It has ever been, and will continue to be, the purpose of its officers and members to conduct its affairs in accordance with the principles enunciated in its motto.

How to apply for membership: If you are personally known to a brother of the Order, ask him to send you a blank application and to endorse you. Otherwise write to the President or Secretary, stating briefly your professional experience, age, present and past previous engagements, and give the names of a few well-known professional people to whom you are personally known. Write to the Secretary for blank application.

On the membership rolls of the lodge, which include 300 prominent professionals, are:

Joseph Adelman, Sol Alken, Louis Aldrich, William C. Andrews, F. P. Backus, Lewis Baker, James O. Barrows, George A. Backus, Digby Bell, Adolph Bernard, James Bevin, Sheridan S. Block, George C. Boniface, Jr., W. A. Brady, Frank M. Burbeck, E. Y. Backus, W. F. Burroughs, H. D. Byers, Charles Chappelle, Charles H. Clark, Harry C. Clark, Redfield Clarke, William F. Clifton, W. J. Cody, Palmer Collins, Hart Conway, Frank G. Cotter, Norman Connors, William Courtleigh, Archie Cowper, W. H. Crane, Frank L. Davis, Frederic De Belleville, Ralph Delmore, George W. Denham, Charles S. Dickson, R. J. Dillon, W. T. Doyle, Robert Dronet, Harry S. Duffield, Oscar Eagle, Lawrence Eddinger, George D. Fawcett, Walter Fessler, Alf C. Fisher, George C. Fell, Max Fehrmann, Clay M. Greene, Harold Gould, Daniel Gilfeather, Harry Haworth, E. J. Hasson, Eben Plympton, Carl A. Haswin, Harry Hawk, Robert B. Hayes, Edgar Halstead, Marlborough Hardy, Louis Hendricks, E. J. Holland, Fred Hooker, De Wolf Hopper, B. J. Horning, Louis F. Howard, W. J. Humphreys, W. D. Ingram, Adolph Jackson, Joseph Jefferson, Thomas Jefferson, F. F. Mackay, Robert B. Mantell, Jacques Martin, Fred M. Mayer, R. F. McClannin, Thomas H. McGrath, Harley Merry, Clarence Montaigne, Lewis Mitchell, Joseph Murphy, J. Duke Murray, James Neill, Robert Neill, James O'Neill, John J. Pallas, Logan Paul, Antonio Pastor, George Pauncefort, Augustus Pitou, Charles Plunkett, Percy Plunkett, Mark Price, Roland Reed, Albert Reed, George C. Robinson, Stuart Robson, Frank Russell, Henry E. Sanford, Frank W. Sanger, Edward See, J. W. Shannon, Henry Simon, Otis Skinner, Edward L. Suader, J. J. Spies, Charles A. Steadman, Charles W. Stokes, John T. Sullivan, John Sutherland, James Taylor, E. B. Tilton, Sheridan Tupper, Charles M. Walcott, Charles E. Walter, L. A. Washburn, Henry Weaver, Jr., Owen Westford, Charles B. Wells, Joseph E. Whiting, Joseph A. Wilkes, L. R. Willard, James E. Wilson, George Wood, David R. Young, and W. H. Young.

ENGAGEMENTS.

C. W. Goodrich, for The Span of Life.

James H. Love, by Lincoln J. Carter for the advance work of Chattanooga through the West. The company will open in Elgin, Ill., on Aug. 22.

Ada Dwyer, re-engaged for Pudd'nhead Wilson.

Harold Russell, with Stuart Robson.

Dave Genaro and Ray Bailey, with A Hot Old Time.

Kate Michels, specially engaged by Manager J. F. Harley to sing the prima donna part in *El Capitan* the coming season.

Among the engagements by Davis and Keogh are Anna Barclay, W. H. Harvey, Robert McWade, Jr., Jessie Ring, Louise Muller, and Gertie Gilson.

Charles L. Newton, for A Sure Cure.

Haines and Pettigill and James Ten Brooke, late of Dooley and Ten Brooke, by Whitaker and Crossley for Russell Brothers' Maids to Order company.

George H. Rowe, with the King Stock company. Mr. Rowe is now at his home, Rochester, N. Y.

Grace Wolvin, to play Mrs. Victor in Cumberland '61.

Walter Clarke Bellows, to stage The Christian for Viola Allen.

Madame Pilar-Morin, to play a Japanese girl in May Irwin's new farce, *Kiss Kiss, Buy!*

W. J. Ferguson, for La Tortue (The Turtle), which opens the season at the Manhattan.

The following have been engaged to support Sam Bernard in his coming starring tour in The Marquis of Michizian: Dan Collyer, Maud Haslam, Maudie White, Helen Brackett, Charles Jackson, William Burruss, William Post, Grace Freeman, Vivian Townsend, and Lillian Collins.

Maudie Courtenay, Etha Rossland, Harry L. Davenport, Fred R. Hubert, and James K. Fisher, with Frederick H. Wilson.

Gertie Carlisle, re-engaged to play the cabin boy in The Purser.

Gipsy Ward, Ruby Erwood, J. P. Lester, W. G. Fry, Kelley and Burgess, Y. F. Kennedy, drum major; R. J. Selven, advance agent; J. M. Blanchard, acting manager, for Edwin F. Evans' Twentieth Century Comedians, opening at Astland, Pa., on Sept. 12.

David Davies, for Aborn and Company's New England Stock company, opening Sept. 3.



Last week the *Take* carried away from New York one of the most interesting of men, I mean Lieutenant "Dan" Godfrey, whose hand played at the Lenox Lyceum in a way that recalled the old days of Manhattan Beach when Gilmore wielded the baton.

Godfrey remains one of a figure out of one of Lever's novels. He is past sixty, but tall, soldierly in bearing, with an old-school courtesy of manner and a lovable charm of conversation that endeared him to everyone whom he met while here.

One of the incidents of his stay in New York was the visit he paid to the grave of his old friend Gilmore. The day before he sailed he brought a beautiful wreath of roses and laurel and placed it upon the tomb of the man whose popularity with his audiences has never been equaled.

Godfrey's method of leading reminds one of Gilmore's, although the English leader remains seated except at certain portions of the programme, when he rises, but only for a few moments.

The superb discipline of the musicians shows the military instinct of their leader. There is not one slipshod note; no slurring of time or detail. The effect produced is as near perfection as anything musical could be.

When Lieutenant Godfrey received the beautiful Tiffany medal which he carried away as an American tribute to his personality as well as his ability as a leader, he made a characteristic speech and kissed the American flag which he carried to accent his words.

The people sitting about the little tables drinking various fluids from steins and through straws rose to their feet and shouted with enthusiasm. Women climbed on chairs and waved their handkerchiefs, and when Godfrey turned with a final flourish to the flag and his men struck up "The Star Spangled Banner," it seemed as though the roof would be lifted off the building by the volume of sound that went up from the throng.

It was a hot time in the Lyceum that evening. And perhaps that is why a palm tree—one of the indestructible kind—caught fire and began to blaze away in a hallway leading out to the right of the stage.

No one seemed to notice it, although everyone saw the blaze. I think most of the people thought it was a kind of a firework going off in honor of the occasion.

A funny incident in connection with Lieutenant Godfrey's stay in New York was the appearance of a man at the box-office one evening who had confounded the leader with the pugilist Godfrey and came prepared to see a "scrap," as he called it.

They explained to him gently that he was mistaken, and he wandered away in search of what he sought. When they told him that music was the attraction at the Lenox Lyceum his disgust was unbounded.

The marriage of John Kellard and Mabel Aylward, announced last week, recalled to me that I had met Mrs. Kellard's mother a couple of years ago when she was doing brilliant work as a musical critic on two of the leading papers of New York. She died about a month ago.

Mrs. Aylward was an English gentlewoman of unusual literary ability, and wrote on musical topics with a grace and ease that showed her fully conversant with her subject. In her experience with newspapers she met with many of the inevitable rebuffs and unpleasant experiences which for some reason seem inseparable from journalistic life.

She was plucky and industrious, and her work was worthy of the success that met her endeavors in spite of the episodes I mention, which were particularly hard to a woman of her refined and sensitive nature. Her love for her daughter was intense, and she often talked with me about the bright future she had planned for her when her education was completed.

Romance and tragedy go about hand in hand these end-of-the-century days. But what is it that Tennyson wrote about Love being king of life and death?

It is a sad world, and that is the reason that love and life and friendship and all the glory and beauty and marvel of human existence stand out against a background of sorrow like a white star in the night.

THE MATINEE GIRL.

"TWENTY-YEARS AS A BARN-STORMER."

Under the above title, an autobiography of the well-known manager, James R. Waite, will soon be published. Mr. Waite has been before the public as a theatrical manager for over twenty years, and his friends and acquaintances, personal and professional, number hundreds of thousands, to whom the book should prove interesting. A portion of the book will be devoted to the earlier years of Mr. Waite's life as a railroad, and gives many reminiscences of the early days of railroading. Mr. Waite is known as a skillful narrator of humorous incidents, and the advance sheets indicate that the book will be not only valuable as a matter of theatrical history, but will furnish interesting reading alike to the profession and the general public.

THE STAR'S OPENING.

Frank M. Wills arrived in town last Thursday, to arrange for the production of the new musical comedy, *In Atlantic City*, which will open the Star Theatre on Aug. 13. Mr. Wills has engaged a company of twenty-three people, and intends to begin rehearsals next Monday. "The piece is not an unknown quantity," said Mr. Wills to a MIRROR man. "I gave it a trial production last year and tested its worth as an entertaining and amusing comedy. It has a pretty little plot, and the specialties will not be interpolated gratuitously. Before opening at the Star, we shall do the piece for three nights in Hartford and Waterbury. Our first night's performance here should be smooth and spontaneous."

E. D. Shaw, Booking Agt., 135 E. 4th St., Room 7.

IN OTHER CITIES.

SAN FRANCISCO.

This has not been a brilliant week. Still, Fort Payne did good business at the Columbia. The second week of the military drama gave patrons of the Frawley an opportunity to see Theodore Roberts in a villain's role. He exchanged parts with John T. Burke, playing Royle Farrar in place of Crow Knife. Mr. Roberts is too good an actor not to make the most of any part he plays, but the role of the Indian half-breed was better suited to him than that of the vagabond son of the dead colonel, few though the opportunities offered by the former role. Another change was made when Thomas C. Leary appeared as the Irish corporal, an individual who has far more entrances and exits than the author should have given so unimportant a person. Needless to say Leary was extremely funny. With these changes the play was the same as during the opening week and the play was well presented. Next week *Lost Twenty-four Hours* is billed. Madeleine Bouton will appear in her original creation of Miss Dacre. Liberty Hall will follow the production of E. E. Kilder's *A Gallant Surrender* having been deferred until Sept. 5. Frawley is immensely pleased at the business done so far and says he has taken in \$7,000 more than during the corresponding four weeks of last season.

The Alcazar kept on scoring with *Frederick the Great*. Next week Faust is the attraction, with Lewis Morrison in his original creation of Mephisto. The management has made special preparations for this piece and expects a big success. Everything is new—scenes, costumes, etc. The part of Valentine will be sustained by Foster Platt, that of Faust by Dennithorne, that of Marguerite by winsome Florence Roberts, while Mrs. Bates will play Martha.

By the way, the Belasco-Thall Stock co. will start out on tour in a couple of months, opening Sept. 5 at Fresno. The *Girl I Left Behind Me*, Charles's Aunt, Too Much Johnson, Incog, and The First Born are among the plays that will be presented.

The Mikado ran to good houses at the Tivoli. The scenery was new and picturesque, while the costumes were fresh and handsome. It was a vivacious and interesting production and drew fairly good houses. Edwin Stevens, of course, was Ko-Ko, and acted and sang in his usual finished style. William H. West appeared, after a year's absence, as Pook-Bah and made a hit. Arthur Boyce was Nanki-Poo. Phil Branson astonished his admirers with his Mikado. He sang the part perfectly and introduced genuine humor into it. He divided honors with Louise Royce, who sacrificed her face and figure to her art by making up an ideally hideous Katisha. Elvia Cross-Seabrooke played Yum-Yum, a part that gave her sweet voice plenty of opportunity. Patience will follow.

James M. Brophy had a gallant reception at Morosco's Grand, where he opened a six weeks' engagement with *Held by the Enemy*. He packed the house every night and won all hearts as the handsome Colonel Prescott. He is a San Francisco boy and made his debut in this city twelve years ago. Several handsome floral pieces passed over the footlights on the opening night marked his welcome home. Mr. Brophy was well supported by Max Von Mitzel as Lieutenant Gordon Hayne, Landers Stevens as Brigade Surgeon Fielding, Lorena Atwood as Rachel, and Maud Edna Hall as Susan McCree. The drama was directed by Fred J. Butler, who himself appeared as Uncle Rufus. The *Romany Eye* will follow, with Brophy in the part of Jack Borne. Miss Gleason has been specially engaged to play Klomy Lee. Maud Edna Hall will be Gertrude Hackett.

Uncle Tom's Cabin did astonishingly good business during its one week at the California. Perhaps the cast had something to do with it. Rhy Thomas, the tenor, was the Uncle Tom. Edna Hall went from the Tivoli to play Topsy. L. R. Stockwell appeared as Lawyer Marks. Jennie Shirley and Phoebe McAllister appeared respectively as Eliza and Aunt Ophelia.

All Ellinghouse is in town, making preparations for the reopening of the old Bush Street theatre. It is to be rechristened and henceforth will be known as the Comedy Theatre. Decorators will soon be at work and the house is to be clothed in a new dress of ivory and gold. Three new drop-curtains have been ordered and a new stage is in progress of construction. The opening night will be Sept. 3. Vanderville is to be the attraction, and the artist, who, with Ellinghouse, is at the head of the enterprise, has also secured from George Lederer the Western rights of his New York Casino reviews. Specialties from Koster and Bial's are also promised. The electrical display in front of the house will be worth seeing.

The grand opera season at the Tivoli will open about the middle of August. Marion De Vries has been engaged as leading baritone, while in Mary Link, the contralto, San Francisco theatregoers will establish a new favorite. Manager Leahy is expected home in a few days and will divulge the names of his prima donna soprano and primo tenore. Blanche Bates is expected here on a visit to her mother. She is at present in Chicago. Possibly she may play a week or two with the Frawley co.

The regular season at the Baldwin will open the last week in August with Henry Miller. For the two weeks previous the house has been let to Clay Clement, who scored such a success at the Columbia recently in *The New Dominion*.

FRED S. MYRTLE.

DENVER.

The stock co. at Manhattan is a constant source of surprise and admiration. From The Bumble Shop to A Bachelor's Honey-moon was certainly a remarkable transition, and that the co. should have handled the latter play equally as well as the former speaks volumes for the ability of the intelligent and hard working people who compose the co. A Bachelor's Honey-moon 4-11 has drawn large business. It is a rattling good farce and was played by the co. with a spirit, dash and vim that brought out all of its good points. One of the most prominent features of this entertaining and amusing production was the metamorphosis of Robert Bosworth, who appeared in the pronounced character part of a German physician and whose success was emphatic. Mr. Bosworth's conception and enactment of the role was positively delicious, being worked by the detail of his facial expression, make-up and other fine arts which make good acting enjoyable. Versatility such as Mr. Bosworth displays is so rare that it deserves special mention. Frederick Perry as Edmund Ralston added another wonderfully well drawn portrait to the gallery of character studies with which he has favored us. Amelia Bingham's Juno Joyce could not have been improved upon. She has the faculty of playing so naturally that one almost forgets she is acting, and therein lies much of the great charm of everything she has done thus far. She does not strain for effect, neither does she overact, and the result is most pleasing. William Herbert seemed to have struck his gait and is galloping fast into public approval. His Benedict Bachelor was capably played and well received. Mr. Herbert's comedy has either mellowed since his first work in the present co. or his recent parts are more in his line, but certainly his work shows a great improvement. The friends of Nellie Madeline Davis were glad to welcome the appearance of this clever young woman in the first part since she has been here that afforded her any opportunity. She played Barbara, the slavey, in a manner that merits warm praise, her make-up being excellent, and her conception and portrayal being well in character and entirely successful in effect. Bert C. Thayer was surprisingly good as Guthrie, the detective, giving a fine eccentric comedy performance. Madge Carr Cooke plays character roles with so much appreciation and brilliancy that it is really a pleasure to speak well of her work. Helen Robertson and Leona Ginto as the twins were excellent, and a stunning and handsome pair they were, too. Lloyd Melville did a character bit acceptably. Emmet Corrigan was not in the bill. The specialty features include Harry Alister, the mimic, whose imitations of people whom we had seen were not at all good and whose imitations of people of whom we had merely seen pictures were excellent. Josephine Nabel was the other vaudeville artist. Both were, as usual, well received. The Last Word will be the next attraction.

Fernchiff, which was given an entirely adequate and well balanced performance, proved an appropriate and attractive offering at Elitch's Gardens. Fourth of July week and provided the co. with an excellent line of parts, none of which were badly

played. Walter Edwards and Harry Leighton as the Hewins Brothers did thoroughly capable work. Walter Edwards invested his character with robustness and strength, making it effective in every way and giving an excellent performance. Harry Leighton quit villains for the nonce and showed us he could do equally good work in the heroic line. His Tom Hewins was remarkably well handled and played with discretion, naturalness and quiet strength. Mr. Leighton has a very good voice and an easy and graceful stage presence. George Edson's Dad Hewins was done with that nice understanding and artistic appreciation which entitles an actor to be called a comedian in the highest and best sense of the word. Thomas W. Ross and Daisy Lovering play very well together and their comedy love scenes are delightful. They are exceedingly clever young people and their work is bright and pleasing. Then, too, Miss Lovering is a typical soubrette in appearance, while Mr. Ross locks the light comedy roles he plays to perfection, and besides their good humor is infectious; so that, all in all, Elitch's patrons always have a warm welcome from the favorites of the cast. The play was very good, just as she usually is, and De Witt C. Jennings and little Mildred Alton were also in the cast. Laura Alberta, the new leading woman, as Annie Hewins had such a colorful part and so little to do that it was impossible to form an estimate of her ability. W. N. Wadsworth and Meta Maynard were the favorites of the cast. The play was a specialty by Stahley and Birbeck, the musical blacksmiths, was introduced and scored a hit. It is a clean cut and interesting act and does not grow old. From now on specialties between the acts will be a feature at the Gardens. The Social Swim will go on next at Elitch's.

Miss Sharpe, a sister of Miss Meta Maynard, was quite seriously but not dangerously injured while cycling.

Upon the Fourth of July Elitch's Gardens did one of the largest day's business in its history, nearly eight thousand people going through the gates. Chutes Park has been doing a big business 4-11, the pyrotechnic water spectacle, Captain Bob Cook's The Battle of Manila, proving a great drawing card. Then, too, the scenic railway has jumped into immediate favor and the chutes are daily growing in popularity.

Upon the afternoon and evening of 11 an open air performance of Midsummer Night's Dream was given in the Grove at Chutes Park. The cast with the exception of Theodore M. Brown, who played Bottom, was an amateur one, the performance being given for the benefit of the Denver Orphan's Home under the auspices of prominent society women. The Grove is ideally adapted to performance of this kind and the scene was a beautiful one. The performance was most creditable and coined a lot of money for the beneficiary. Theodore Brown as Bottom achieved a pronounced popular and artistic success. Mr. Brown read his lines excellently, and enacted the part with fine discretion and understanding. Edna Case, a beautiful young woman, with a sweet voice, as Titania, was excellent. The performance was well received and the Queen, Will Hodge and Edward Boughton were very good indeed, and, in fact, the entire cast were unusually capable for amateurs. A pretty feature was the dancing and singing of the one hundred well-trained children who appeared as the fairies. The production was under the direction of Professor Fordyce Cleaves and was decidedly well handled by him.

It is rumored that a new theatre or auditorium is to be built in this city by the Denver Consolidated Tramway Co., to be located at their loop at Fifteenth and Arapahoe Streets, an ideal location for such a building. President Curtis declines to either affirm or deny the rumor. F. E. CARSTENSEN.

MILWAUKEE.

Pinafore and Cavalleria Rusticana were presented by the Harold New York Opera co. at the Alhambra 10 before a large audience. The first named opera was well received and met with considerable applause. Nat B. Cantor appeared as Sir Joseph; O. B. Thayer gave another of his clever character sketches as Dick Deadeye; Frank Smiley received flattering recognition as Ralph Rackstraw; Stuart Harold appeared in his original character of Captain Corcoran with entire success; Beatrice McKenzie made a charming Josephine; Mabel Klar won applause as Little Buttercup; Sinclair Nason was good as Bill Bobstay, and the chorus was satisfactory. The scene was well set and the costumes very pretty and attractive. Frank Palma directed with his accustomed skill. Cavalleria Rusticana was in many respects the best performance given by the co. Anna Lister as Santuzza, and her singing and acting of the part were far above anything she has hitherto done. She was applauded to the echo and well deserved it. William Stephens as Turiddu was a revelation, singing the part splendidly and working with the greatest warmth and vigor. William Schuster scored another pronounced hit as Alfio, and besides singing the part admirably, imparted a most artistic dramatic finish to his work. These three artists were applauded with the greatest enthusiasm and their rendering of their respective roles cannot be too highly praised. Beatrice McKenzie was additional favor as Lola, and Florence Ritchie did well as Lucia. The orchestra was largely augmented and played with remarkable precision under the able leadership of Arthur Weld. The chorus work was most creditable, the costuming picturesque, the staging effective and the production from every point of view was highly commendable. This bill terminates the season at the Alhambra and the house will close 17. Manager Miller reports the past season a profitable one. As announced at the beginning of the season the Alhambra has not been confined to vaudeville. The following attractions have appeared at this theatre with very successful and gratifying results: Kelly and Mason in Who is Who, Superba, The Cat and the Chinese, War and Peace in the Governor's, The Isle of Champagne, Tom Nawn in Shantytown, McInty the Sport, Fannie Rice in 2 the French Ball, George W. Monroe in A Happy Little Home, Primrose and West, The Tarrytown Widow, and Town Topics.

The Salisbury Stock co. presented The Two Orphans at the Davidson 10 to a full house. The performance was another artistic success and testified afresh to the all-round efficiency of this excellent organization. The play received careful and thoughtful treatment, all the parts being well sustained and the staging being admirable. New scenery from the clever brush of Howard Tuttle was used in the production and the realistic effects elicited much applause. In the parts of Henrietta and Louise respectively Selene Johnson and Eleanor Robson were suitably cast, and sustained the roles in their usual capable and artistic manner. In the double role of the Countess and Marianne Maye Louise Algen did clever work. Mrs. James H. Browne was specially engaged to play the part of La Frochard, and her clever interpretation pronounced her a valuable acquisition to the co. Charles Harbury, whose delightful work during the engagement has won him hosts of admiring friends, added another pleasant remembrance as the Count. Benjamin Howard was extremely good as De Vaudrey; Gus Weinberg won applause and laughter as Picard; J. Henry Kolker as Jacques played with keen intelligence; E. L. Duane made a hit as Pierre, and all the minor roles were carefully assigned. The phenomenal attendance at the Davidson plainly attests the public appreciation of Manager Salisbury's esteemed co. and the praiseworthy work that has been accomplished. Each performance is marked by generous applause and every indication is given that the excellent offerings are thoroughly enjoyed. Next week, Fauchon.

The Chutes continue a prosperous and well patronized resort. The vaudeville attractions this week include Nettle Armstrong, a very clever dancer; Edward Schmitz, and Sanderson's Royal English Marionettes.

Mr. Emil W. Krackowizer, of the Milwaukee Opera House, will tender a reception to the members of the Salisbury Stock co. at the rooms of the Press Club 13.

Buffalo Bill's Wild West Show will perform here 31. C. L. N. NORRIS.

DETROIT.

Owing to the rapidity with which the new Detroit Opera House is being built it is now thought it will be ready to open Sept. 12, instead of in October, as before announced. In the event of it being the former date, the first week will be given over to The Highways and the latter date, which was first considered, Julia Arthur was spoken of for the opening week. Of course it is problematical when the theatre will be ready for occupancy, but work

is being pushed on it, and the prospects are we will have a grand opening in the early Fall. The Moth and the Flame is booked as one of the first offerings at the new theatre, Sept. 19. KIMBALL.

ST. PAUL.

The Neill Stock co. presented The Charity Ball with an excellent cast at the Grand Opera House 6 to large and appreciative audiences. The play was nicely staged and the co. gave a very enjoyable performance. James Neill admirably sustained the role of John Van Buren. Herschel Mayall as Dick Van Buren did full justice to the requirements of the role. Joseph B. Everham's Judge Knox was an exceptionally good piece of work. Charles F. Wynne as Chapman's Ann Cruger was excellent. Grayce Scott was charming in the role of Miss Van Buren. Antoinette Ashton, Angela Dolores, Agnes Maynard, Robert Morris and Allen Patton did full justice to their roles. Emmet Shackford as the old organist contributed a very neat bit of acting. The Lottery of Love was presented 7, 8 to good and delighted audiences. The characters were cast fittingly and the play went with a vim. The co. gave an excellent performance of The Jilt Saturday, 9, to large houses. At the close of Act II. the applause was enthusiastic and the curtain-calls continued until Mr. Neill graciously responded in an appropriate speech. This was the closing night of the co. engagement. The McKee Rankin Stock co. began a four weeks' engagement with East Lynne 10-13 and A Wife's Peril 14-16. They opened to a good house. The co. is well balanced and they give a very good performance. Nance O'Neil made a very favorable impression in the dual role of Lady Isabelle Vane and Madame Vane. Miss O'Neil is a handsome young woman. She has a fine stage presence, a graceful figure and a very intelligent face. Her voice is strong, clear and pleasing, yet impressive; her acting is intense, evidencing her an emotional actress. Her great natural gifts, McKee Rankin's Lord Mountsevern was an artistic portrayal and evidenced the art and polish of the experienced actor. Mr. Rankin is an old-time favorite with St. Paul theatregoers and he received a warm welcome. Herbert Carr's Sir Francis Levison was a neat bit of acting. Edwin Neill played the part of Archibald Carlyle in a careful and creditable manner. Mrs. Horace McKiver was decidedly good as Miss Cornelia, and made her mark as a very clever character actress. Edna G. Brothers as Barbara gave a neat interpretation of the part. Rose Swain played the part of Joyce Halliwell in a very commendable manner. H. A. Weaver made the most of the part of Dr. Dill. The other members in the cast played their roles most commendably. The performance gave general satisfaction.

The Neill Stock co. left here on Sunday evening for Winnipeg, where they will play an engagement lasting several weeks.

Edwin H. Neill, the correspondent of THE MIRROR at Savannah, Ga., arrived here 6. He is a very pleasant and courteous gentleman. Mr. Neill accompanied his brother, James Neill, to Winnipeg.

The popular Danz Orchestra is entertaining large crowds at Lake Como Park 10-16.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

At the Marquam 5 the Berkeley, Cal., Glee Club, comprising Clinton R. Morse, Cyrus B. Newton, C. E. Percels, and L. A. Piccolini, in songs, character sketches and banjo and mandolin playing, pleased a well-filled house.

Carl Nilsson's Aerial Ballet Combination, in which effectively and gracefully appeared Mrs. Carl Nilsson, Stella and Alice Saville, George Leslie, Hattie Hayes, Beanie and Nellie Warburst, Ethel Cook, Ethel Marshall, and Madge Thomson, in connection with an olio programme by Leselle, trapeze gymnastics; Adele, shadowgraphist; Robert Ellis, illustrated songs, and Al. Hazzard, ventriloquist, gave an unusually brilliant and creditable bill at Cordray's week ending 10 to good patronage.

George L. Baker, superintendent of the Portland Industrial Exposition, and assistant manager of the Marquam, left here 7 accompanied by Mrs. Baker, for Omaha, to remain there a fortnight in the interest of the Portland Exposition next Fall. While in Omaha Mr. Baker will confer with merchants and manufacturers who have exhibits at the Trans-Mississippi Exposition, with a view to securing their exhibits for the Portland Exposition.

Edward Shields, the interesting, instructive and clever illustrated war-view talker, with Charles H. Whiting, illustrated songs, and Helen Lamar, illustrated stories, assisted by the Portland Orchestra, directed by W. H. Kinross, began an indefinite series of tri-weekly all fresco concerts at Cable Concert Park 2, and large audiences were the result. Ending 9 War views were shown by Mr. Shields. Charles H. Whiting pleasingly and illustratively sang "Break the News to Mother," Helen Lamar recited "The Level Crossing," and the Portland Orchestra gave sundry patriotic selections. Mr. Shields' entertaining co. filled an eleven weeks' season here last Summer, and as his talks are always up to date and the co.'s work is very good, Portlanders gave him and his co. a cordial welcome. O. J. MITCHELL.

BUFFALO.

The bill at the Star 7-9 was The Two Vagabonds. The Wilbur Opera co. gave a fairly good rendition of this old opera and the audiences seemed to be pleased. Marion Manola, Hattie Richardson, and Emmett Drew were especially good. Falka was the bill 11-16 and the co. did well with this merry opera. Marion Manola and Hattie Richardson alternated in the leading roles and each did satisfactory work. Emmett Drew and W. H. Kohnle made the most of their parts. Indiana and The Merry War follow. Business continues big.

A Celebrated Case was the offering at the Lyceum 6-11. This is the last week of the McKee Rankin co. at this house, as business does not warrant a continuation of the season. Julia Stuart was exceedingly effective, as was also Robert Elliott. Margaret Hayward gave an artistic interpretation of her part.

A person representing himself as J. E. Davies and claiming to be the advance representative of the Wilbur Opera co. has flooded the city with worthless passes to the performances. Fifty-four of these passes, the majority of which were in the hands of women, were presented in one day at the box-office of the Star. Mr. Davies worked a similar game on the Lyceum Theatre, Rochester, last week.

Ray Comstock, of the Star forces, is back in the city after a vacation in the woods of Canada. RENDOLD WOLF.

ATLANTA.

Quite an agreeable surprise will be furnished the theatregoers here 15 when a one-act curtain-raiser, The Divorce, by Julian Harris, city editor of the Atlanta Constitution, will be presented. The Divorce is cleverly written and very bright and sparkling. Mr. Harris is a son of the famous Southern writer, Joel Chandler Harris, author of "Uncle Remus."

It is more than probable that the Imperial will open soon.

The Lyceum is still dark. There is some talk of its opening soon, but Manager Sharp does not know the exact date.

The veterans are coming here fifty thousand strong and all the theatres will have a Klondike for a week. JOHN H. THOMPSON.

MINNEAPOLIS.

The Henderson Stock co. opened the first week of its engagement at the Metropolitan Theatre 10 in Held by the Enemy to an unusually large audience. The auditorium was prettily decorated with bunting and national flags in honor of the occasion. The cast was strong throughout. Sarah Truax made a decidedly favorable impression as Rachel McCree; Herman L. Blakeman made an excellent Thomas Henry Bean, Carleton Wells was satisfactory as Colonel Prescott, Guy Bates Post gave a splendid characterization of Surgeon Fielding, Frankie Raymond made a charming Susan McCree, Emilie Hock was a pleasing General Stambury; Frank C. Thompson as Lieutenant Hayne, Henry F. Adams as Uncle Rufus, and Josie Mills as Euphemia McCree also deserve mention. All the Comforts of Home 17-21.

The management of the Metropolitan Theatre has decided to keep the house open throughout the Summer. At the close of the engagement of the Henderson Stock co., Aug. 7, the McKee Rankin co.

M. Stein Drug and Cosmetic Co.

448 6TH AVE., COR 27TH STREET, NEW YORK.

Manufacturers of the celebrated

STEIN'S COLD CREAM,

Cold Cream Face Paints (which are rapidly superseding all others), Powders, theatrical make-up of all kinds. Mail orders promptly filled.

THE SMITH PREMIER TYPEWRITER



Meets every requirement of a critical typewriter-using public. It is the Leader in Improvements, the most durable machine made, and daily in thousands of offices all over the world continues to prove itself to be THE BEST VALUE TYPEWRITER. Ask for Art Catalogue.

Smith Premier Typewriter Co.,

337 Broadway, New York, N. Y.

Hess' Perfumed Burnt Cork.



Youthful Tint Mfg. Co., Rochester, N. Y.

Send 4c. postage for THE ART OF MAKING UP.

Money to Loan

On personal property of every description. Special attention given to household furniture in use without removal or in storage. We are a corporation bound by the State Laws and we are as good as cash.

STATE BANK.

We Charge

LEGAL RATES

and do business on business principles and

Strictly Confidential.

We are the oldest established corporation in Greater New York. Call or send stamp for circular. Private offices for ladies.

Fidelity Loan Association

140 Nassau St.

CHIEF

BEEMAN'S

THE ORIGINAL

PEPSIN

GUM

Cures Indigestion and

Sea-sickness.

All others are imitations.



Copyrighted 1898.—HAGAR AND ISHMAEL.
Hagar's Hairbrush.
Joseph's Daughter.
Ruth and Naomi.
Dance from the Bible, adapted by C. P. Houghton.
Address Miss C. H. ALLEN, 33 Chambers Street, Boston.

AMELIA SUMMERSVILLE

OBESITY REMEDY.

PERFECTLY HARMLESS. No dieting necessary. Price 60.00 per box or three boxes for \$1.50.
P. O. Box 324, N. Y. City, U. S. A.

MEMPHIS. LYCEUM THEATRE (Thomas J. Boyle, manager): The Brinkley Opera co. put on Caval

leria Rustiana 11-12, with "Trial by Jury" as the second bill. This production was the most complete and successful of the season. Alice Hollbrook as Santuzza was a distinct success. Her singing of "Spartaco" was only equaled by her sweet singing. Signor Montegrifone Turiddu shared the honors with the prima donna. Said Pasha 18-21.

TEXAS.

WACO.—AUDITORIUM (James M. Drake, manager): Edwin A. Davis co. 4-9 presented Kathleen Mavourneen and The Streets of New York to the usual large attendance; performances excellent; everyone pleased.—ITEM: Mr. and Mrs. Edwin A. Davis severed their connection with the above co. 18 and left for St. Louis. Andrew Waldron assumed the management and has engaged several new people.—Manager Jake Schwarz, of the Grand, was in the city 11, overseeing the improvements in his home. He reports a great list of attractions booked. Mr. Schwarz will permanently locate here after Aug. 1 and will devote his entire time to the management of the Grand. W. V. Lyons.

VIRGINIA.

NEWPORT NEWS.—ITEM: Last week's people all hold over at Barton's and the Bijou. Business continues good at both houses. The local lodge of Elks will have an all day outing at the Hampton Roads Social Club 27. Thomas F. Adkin, manager of The Lee, hypnotist, is spending the summer here.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Bitter Theatre co. 4-8, presenting Master and Man, The Great Diamond Mystery, Inebriate, The Millionaire's Wife, East Lynne, and Charley's Aunt; large attendance.

TACOMA.—LYCEUM (G. Harry Graham, manager): Hands Across the Sea 3-5; fair business; good entertainment. R. E. and Eva French are popular here.

NEW WHATCOMB.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Shaw co. 2-9; good co.; to S. R. O. several nights.

WEST VIRGINIA.

DAVIS.—PEOPLE'S OPERA HOUSE (H. N. Walters, manager): Frederick and Winnie Seward co. 18-21.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Oliver Scott's Minstrels 20.—ELECTRIC PARK THEATRE (Edwin Clifford, manager): Barton's Specialty co. 10-17; good business.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): War song concert 13. "Way Down South 15. Ferris Comedians 18-21. Little Trilby 25.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Ossa, manager): William Owen co. to good business and save satisfaction 4-9. Kline and Gardner's "Way Down South 17, 18.

PORTAGE.—OPERA HOUSE (A. H. Cardegie, manager): "Way Down South 9 to good business. Gordon's Minstrels Aug. 5.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Tanager Stock co. 4-9 to fair houses.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Dark. Neill Stock co. opened a summer engagement 11, presenting The Charity Ball, The Lottery of Love and The Jilt. All the members were well received by large audiences the first evening, and James Neill and his principals received many curtain calls.—GRAND OPERA HOUSE (W. H. Beach, manager): Empire Stock co. in The Inside Track, Henrietta, and The Embassy Ball to fair audiences 4-10. Yama, Gerardo and Lacharme 12, 13. Empire Stock co. 14-16, which will close their engagement.—SUMMER PAVILION: White Entertainment co. in Ben Hur, The Old Homestead, and Kathleen Mavourneen.—ITEM: Edwin H. Neill, of Savannah, Georgia, has joined his mother's co., the Neill Stock co., as business manager.—The Grand Opera House will close 16 for the summer, to reopen Sept. 4.—Manager Walker, of the Winnipeg, has been delayed in New York longer than anticipated, pending the bookings, three or four weeks later than last season. He is looking the best available attractions for the Red River Valley circuit.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): Beryl Hope Stock co. are presenting Rip Van Winkle 4-9 to fair business. This presentation will probably close the co. Successful run here.—ITEM: The roof-garden at Banton's Point will be reopened 11 by the Will Stock co. The co. purpose putting on light comedies and vaudeville.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Jaxon Opera co. opened 7 for nice performances; splendid co., but opposition and fine weather for outdoor pleasures made business light. Miss Anstin and L. J. Fuller in Christopher. Jr. and The Mysterious Mr. Bugle 18. Miles Stock co. 21.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Barrill Comedy co. in True as Steel, Rip Van Winkle, Reddy, The Wolf, Camilla, and East Lynne 4-9 to small business; performances below average. Marion's Extravaganza co. opened for week 11 to a big audience; performance good, but hardly up to expectations. Jaxon Opera co. 18-21.

OTTAWA.—VICTORIA PARK AUDITORIUM (George W. Jacobs, manager): The Andrews Opera co. did not reach here 11, so the Bolles Comedy co. were retained for week 11-18, and presented The Tigris. Mr. Barnes of New York, and East Lynne to good audiences; general satisfaction. Vaudeville 18-21.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): W. S. Harkins co. in Noble 8 to excellent business. Miles Ideal Stock 13, 14. Dave Marion's Burlesque co. 18.

MATTERS OF FACT.

Attractions are frequently in a quandary as to a place for rehearsal. John E. McBride has a spacious hall at 265 West Forty Street, with piano and organ, which he will let cheaply for this purpose.

Harry Mack, who has been doing clever work in comedy old men for the Theatre Francaise Stock, Montreal, will consider propositions for next season.

Beatrice Goldie has just closed a very successful engagement in Ottawa and returned to this city, and is now stopping at 230 West Twenty-fourth Street. She invites offers for farce-comedy or opera company.

Zora Hollingsworth has received several offers for the coming season, which she has under consideration. She will probably appear in a forthcoming New York production.

The Pittsburgh Bulletin said of John Fitzsimons' work in Fanny Davenport's production of Glomonds: "In John Fitzsimons is revealed a handsome young actor of the utmost promise. If his personation of Agnello is a fair example of what he can do."

Mr. and Mrs. W. A. Whitecar, who just closed a very flattering engagement at the Grand Opera House, Pittsburgh, and are now filling an equally successful summer season at the Avenue, Pittsburgh, will negotiate for the coming season with reputable managers.

"My Nellie" and "I'll Be Just Like My Dad" are two of Emma Italia's latest additions to her long list of successful compositions.

The Peruch-Beldoni company are in their third week at Rome, Ga. The capacity of the pavilion has been tested on many occasions. Anna L. Bates joined the company July 7, making the trip from New York in thirty-seven hours. The Carleton Sisters rejoined the company last Monday.

Hattie E. Schell's engagement with the Lyceum opera company, at Memphis, Tenn., having come to a close, she has returned to the city. Miss Schell invites offers for stock work for the summer next season.

G. R. Bunnell has his hands full of business just now, having attractions for his well-known and successful theatre, the Hyperion, New Haven, which is now in the hands of an army of workmen who are engaged in carrying out the improvements that are being made to make the house better than

ever when it opens for the coming season and keep up its reputation of being one of the best equipped and regulated houses in New England. A few popular attractions of the highest grade have been secured to intermingle with the high-priced productions which are always offered here. This policy was tried last season and met with such success that it will be repeated. The house is so extensively advertised in the surrounding country that attractions playing there will be restricted not to advertise for any other house within a radius of thirteen miles prior to engagement there.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—Indefinite.

BURNELL COMEDY: Bridgewater, N. S., July 18-20.

LUMENBURG 21-23, Truro 25-27, New Glasgow 28-30.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass. Aug. 1—Indefinite.

CHERRY DANIELS STOCK: Tucson, Ariz. July 18-23.

CHATTANOOGA: Chicago, Ill.—Indefinite.

COLUMBIA COMEDY STOCK: Washington, D. C., May 23—Indefinite.

COURTLIGHT STOCK: Bay City, Mich., June 3—Indefinite.

DELAWARE STOCK: Niagara Falls, N. Y.—Indefinite.

EMPIRE COMEDY: Winnipeg, Man., June 13—Indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Iron Mountain, Mich., July 11-14, Rhinelander, Wis., 18-23.

Wausau 25-30.

FRANLEY: San Francisco, Cal., June 13—Indefinite.

HORFLES: Stock (Jack Horfles, mgr.): Eau Claire, Wis., July 18-20, Chippewa Falls Aug. 1-4.

KING DRAMATIC (Charles King, mgr.): Lewes, Del., July 18-23, Milford 25-30.

MCCULLON STOCK: Cape Cottage, Me.—Indefinite.

NEILL COMPANY: Winnipeg, Can., July 11—Indefinite.

PERUCH-BELDONI: Nashville, Tenn., July 18-20.

RANKIN, McKee (Stock): St. Paul, Minn., July 11—Indefinite.

SALISBURY STOCK: Milwaukee, Wis., May 23—Indefinite.

SHERMAN, ROBERT: La Salle, Ill., July 17-23.

SPEARS COMEDY: Bath, Me., July 18-23.

THANHOUSER STOCK: Atlanta, Ga.—Indefinite.

WOODWARD THEATRE: Omaha, Neb., Feb. 21—Indefinite.

OPERA AND EXTRAVAGANZA.

BELL, MERRIE: Rock Island, Ill., July 18-23.

BOSTON LYRIC OPERA: Cincinnati, O., June 10—Indefinite.

BRINKLEY OPERA (R. C. and W. J. Brinkley, mgrs.): Memphis, Tenn., June 21—Indefinite.

HERBERT, VICTOR: Manhattan Beach, N. Y., June 27—Indefinite.

HOPPER, DR. WOLF: Manhattan Beach, N. Y., June 27—Indefinite.

JAXON OPERA: St. John, N. B., July 18-23.

KANE OPERA (No. 1): York, Pa.—Indefinite.

KANE OPERA (No. 2): Altoona, Pa., July 11-25, Williamsport 25-Aug. 4.

MADISON SQUARE OPERA: Springfield, Mass., July 18-23.

NEW YORK OPERA: Milwaukee, Wis., June 5—Indefinite.

PALMER OPERA: Lancaster, Pa., June 27—Indefinite.

PARRY OPERA: Washington, D. C., May 28—Indefinite.

WALTER OPERA: Albany, N. Y., June 30—Indefinite.

WILBUR OPERA: Buffalo, N. Y., June 6—Indefinite.

MINSTRELS.

OLIVER SCOTT'S: Sheboygan, Wis., July 18 Oshkosh 21, New London 21, Appleton 22, Green Bay 23.

McIntette 25, Menominee, Mich., 28, Escanaba 27.

WATSON DOWN SOUTH: Clintonville, Wis., July 19.

New London 20, Neenah 21, DePue 22, Green Bay 23.

MISCELLANEOUS.

BELLEDY CONCERT BAND: New Orleans—Indefinite.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—Indefinite.

B. R. RAVEN'S BAND: Brighton Beach, N. Y.—Indefinite.

COYLE MUSEUM: Omaha, Neb., June 27—Indefinite.

CIRCUSES.

BARNUM AND BAILEY: Edinburgh, Scot., July 18-23.

Newcastle, Eng., 25-30.

MAIR, WALTER L.: St. Hyacinth, Que., July 19.

Johns 20, Joliette 21, Three Rivers 22, Quebec 23.

Montreal 25, Ottawa, Ont., 27.

PAWNEE BILL'S WILD WEST: Cohocton, O., July 19.

Newark 20, Columbus 21, Springfield 22, Dayton 23.

Piqua 25, Hamilton 26.

WELSH BROTHERS: Catsaquia, Pa., July 21, Slatington 22, Lehigh 23.

E. D. STAIR'S CIRCUIT.

E. D. Stair's general representative, George H. Nicolai, will leave for Detroit this week, having as far as practicable completed the bookings for the circuit and road attractions. The new theatre in Toledo will be finished on time, and will open with a strong attraction on Aug. 25. The prices will be in keeping with the excellent line of attractions to be presented there, which include Ward and Vokes, Kelly and Mason, William Calder, Lincoln Carter, Charles E. Evans, Davis and Keogh's, Harry Doel Parker's, Gus Hill's, John W. Johnson's, Dunne and Ryley's and other popular combinations. Opening attractions at some of Mr. Stair's other theatres are Primrose and Dockstader's Minstrels at the Lyceum, Detroit; The Air Ship, at the Lyceum, Cleveland; and Lost in Greater New York, at the Whitney Grand, Detroit.

MONTREAL'S NEW THEATRE.

For several years theatricals in the chief Canadian city have been such as to discourage the leading managers from further visits unless some change for the better took place. Mr. and Mrs. Frank Murphy, the old managers of the Academy of Music, who retired from the management of that theatre nearly three years ago, have since devoted all their energies to promoting the building of a new palatial and thoroughly up-to-date house. The walls are now being rapidly reared, and the roof of the new house, which is to be known as Her Majesty's Theatre, is to be on the building inside of three weeks. Her Majesty's will be conducted as a first-class combination house, booking only the best attractions and remaining dark when they are not available.

BATTLED.

RIMMA—LEVERNE.—At London, England, July 1; Fritz Rimma and Lily Leverne.

DIED.

DEVLEN.—Annie Inman Devlen, daughter of the late Belle Inman, in Chicago, Ill., on July 9, of typhoid fever and rheumatism.

MOORE.—Louisa Moore (Mrs. Cook), in London, England, week of June 27.

GERTH.—Captain Francis Gerth, in New York city, on July 2.

MURRAY.—John Winston Murray, in New York city, on July 14, of cirrhosis of the liver and chronic nephritis, aged 56 years.

ROOT.—Grace Root, at Bailey Island, Me., on July 15, aged 29.

SHIELDS.—James M. Shields, on July 12, of consumption, at Chicago, Ill., aged 38.

PATTERSON.—At Lancaster, Pa., July 18, Frankie Patterson.

PHILIPS.—In this city, July 16, J. Banker Phelps, 64 and hemorrhage.

NEWS OF THE CIRCUSES.

BARNUM AND BAILEY'S.

GLASGOW, July 2.

The Barnum and Bailey Show this week moved its camp across the border and is exhibiting at Glasgow. The show grounds are located on the site of the Glasgow Carnival of ten years ago, which are situated only one mile from the heart of the city, and are rendered easily accessible by numerous convenient tram lines. Despite the shrewd and conservative disposition of the "canny Scot," and his well-known hesitancy to accept on trust all forms of amusement, the show has enjoyed a large patronage. Numbers of the clergymen of the district and city have attended each performance. Prominent among these at Monday afternoon's exhibition was Doctor Duncan MacLeod, one of the Queen's chaplains, and brother of the famous Doctor Norman MacLeod. The chief attraction for the people of Glasgow seems to centre in the fine stud of horses belonging to the show. These and the bareback riding of William Showles, the Orford, and Amelia Feeley, have elicited tremendous applause at each appearance. Madame Marantette, who was seriously hurt by being thrown from her buggy at Leicester, while driving her famous horse "Evergreen," is slowly recovering. A large number of people connected with the circus are employing their leisure moments in visiting the many interesting and historical places in the vicinity of Glasgow. Mrs. Bailey and Mrs. J. T. McCaddon, wife of the general manager of the show, made on July 1 an excursion to the Falls of the Clyde and the Isle of Arran. Quite a large party, on last Sunday, made a pilgrimage to Ayr, the birthplace of Burns, and spent the day in wandering about the beautiful scenery with which "Burns' Country" abounds. Mr. and Mrs. Harvey Watkins, on the same day, paid a visit to Paisley, the birthplace of Mr. Watkins' mother. The show will remain at Glasgow until July 16, then opens for one week at Edinburgh on the 18th.

JULY 9.

The second week's stay of the Barnum and Bailey Show at Glasgow has been accorded a large attendance. The main feature of the week was the celebration of the Fourth of July. This day of national rejoicing is also Mr. Bailey's birthday, and the two events were duly celebrated in fitting manner. On Monday the large dining tent was handsomely decorated for the occasion. The walls were covered with huge festoons of American flags, among which were intertwined the standards of England and Scotland.

Among the many requests which Mr. Bailey daily receives was one from the Society of Scots, who wished to borrow a large American flag, to be raised on the Fourth of July on the field of Bannockburn. The show, however, possesses but one large American flag and, as Mr. Bailey wished that to float over his own establishment, he was compelled to decline this national compliment, and to send his regrets to the Flag Committee.

The Scottish audiences are especially enthusiastic over the hippodrome races that form the concluding number on the programme. This week the "Horse Fair & la Rosa Bonheur" has been included in the performance, and as the splendid draught horses belonging to the show are led around the track our Scottish patrons have broken through their natural reserve and applauded heartily.

The show will close at Glasgow on the night of July 16, and will be transferred to Edinburgh, to remain for one week.

RINGLING BROTHERS'.

The Eastern trip of Ringling Brothers' shows ended at Niagara Falls on June 28. In receipts Connecticut proved the banner State of New England. Even Bridgeport was a record-breaker. Niagara Falls yielded two good audiences. A high wind threatened the tents in the afternoon, and many of the visitors, remembering the blowdown of two years ago, were much alarmed, but no accidents occurred. The run to Montpelier, Ohio, was made over the Wabash in twenty hours. The little Ohio town had never had a big circus before, and people came from far and near. But one performance was given owing to the jump to Hammond, Ind., but everyone managed to crowd into the big top. All of the extras were used. The season thus far has been uneventful. Business has been uniformly good, and few changes have been made. Alfred, Otto, and Al Ringling are with the show. Ralph Peckham has been made excursion agent, and is now at the Chicago office. George Connors, who had the misfortune to lose his nine-year-old son in Springfield, Mass., is in charge of the side show. Clark D. Brown is doing the press work. The hearty recognition which the show received in the East, and in cities never before visited, was largely due to his efforts. William Sparth, formerly with the Sells show, is acting treasurer, and Warren A. Patrick, auditor. For the fourteenth season Fred Madison has charge of the concerts. The remainder of the season will be spent in the middle West. There were three Fourth of July celebrations, the first at West Union, Iowa; the second at Cresco, and the third at Spring Valley, Minn.

PAWNEE BILL'S WILD WEST.

The roster of Pawnee Bill's Wild West is as follows: Major Gordon W. Lillie (Pawnee Bill), sole owner and manager; Oscar J. Krause, general superintendent and assistant manager; T. C. Howard, treasurer, bookkeeper, and in charge of all sales and financial affairs; H. W. Link, general advance; W. E. Ferguson, local contractor; H. Westfall, manager car No. 1; C. E. Rosa, manager car No. 2; Doctor Butler C. Stewart, physician; W. J. Lynde, commissary agent; Frank Frost, press agent; Charles Bolus, boss canvasman; Charles E. Evans, boss hostler; John Kent, master of transportation; E. P. Eager, steward; Charles Red Hawk, interpreter; Heck Quinn, king of the cowboys, with twenty-three rough riders; Chief Blue Shield, with thirty-seven Sioux Buck Indians from Pine Ridge Agency, and five squaws and three papooses; Peter Sackett, musical conductor, with two Mexican Bands of eighteen musicians each; W. E. Brink, master blacksmith, with two assistants; J. N. Mackel, boss wheelwright, with two assistants; Joseph A. Kent, chief cook, with four assistants; J. O. Clifford, butcher; George G. Golt and P. Kelley, car superintendents; Charles A. White and W. H. Mack, outside show ground ticket sellers; Charles Williams, street car agent; Harry Wible, "Rube"

Wanted for Repertoire,

SEASON '98-'99.

Full acting company of people of recognized ability. All must have elegant modern wardrobe, and preference given to those who can do specialties. State age, weight, height and lowest salary in first letter. Would like to hear from strong sensational specialty that is a novelty and from owners of successful comedies, comedy dramas, and melodramas.

Address GEORGE PECK, Manager Rive's Comedians, care American Theatrical Exchange, 104th Street and Broadway, New York City.

WANTED.

A party with capital as Partner in Repertoire Co. Season all booked in large cities and first class theatres. Or will sell interest outright. Address "EUREKA," MIRROR Office.

TO RENT.

The Coliseum, Asbury Park.

Seating capacity 1,200. Season in full swing August 1st. If you have a strong attraction call or write.

WARDE BINGLEY, 8 Union Square.

GREAT CHANCE

for Partner. Author has \$500 and successful military comedy drama recently produced; wants manager, leading man, leading lady, professional or good amateur, or business man with like amount, for tour coming season. Splendid play; strong parts; liberal terms. Address PROSPERITY, care Mirror, New York.

WANTED AT ONCE—A FIRST CLASS Specialty Comedian and Sourette (man and wife preferred) for Walte's Stock Company, supporting Miss Annie Louise Ames. References or personal interview required. Address Knickerbocker Building, No. 1402 Broadway, New York. Lee Sterrett, Representative.

WANTED—FOR STOCK COMPANY

Comedian and Old Man, Character Actor, for season of 1898-99, beginning Sept. 5, 1898, at the Castle Square Theatre, Boston.

J. H. EMERY, Manager.

"REDUCTION"—LADIES ONLY! STOUT ladies reduced to their natural size, without pills or dieting. Offices 219 West 43rd St., 3rd floor.

and clown rider; Iodine, scout and guide; George G. Biddle, arena announcer; Mexican Rufus and Jose Barrera, bull fighters and bucking horse riders; Romero Diaz, chief matador; the five Oriental stars; the Ali Arab Troupe; the Adella, knife throwers; Buckskin Harry; Nellie Braddon, and Wild Horse Jack and wife, fancy riders, and general performers. The Museum and Side Show, also owned by Pawnee Bill, is under the general superintendency of H. G. Wilson, manager and principal orator. It carries fourteen double deck Hill and Millard paintings, with the following people: James Harto, magician, ventriloquist and lecturer; Prior and Gates, Irish comedians; Sylvester B. Peak, ticket taker; Mrs. H. G. Wilson, mind reader; Clio, snake enchantress; Eugene Berry, big footed boy; Captain De Coursey, tattooed man; the Warren Sisters; George Chandler's Living Statuary; Jerness Goines Georgia Jubilee Singers; Watanabe's Japanese Troupe, Professor Hinman, smoke artist. R. B. Smith has the candy privilege; John Weaver, city privilege; John Pepperdine, the buffet car. All other privileges are controlled by Pawnee Bill.

Major T. C. Howard, the actor-manager, who has passed many years on the plains and among the Rockies, is now treasurer of Pawnee Bill's Wild West Show, which has been augmented this season until it is said to be the second largest outdoor traveling entertainment in America. Major Howard has been acting manager during the absence of Oscar J. Krause, who has been West buying new stock. Major Lillie has purchased the rolling stock of two circus outfits that have prematurely closed, and the show now requires twenty-seven flats, stock cars and sleepers to transport it. Mrs. Howard (Rosa Ramona) and their infant son, Casco, visited for two weeks but have returned to their Summer home at Peak's Island, Maine, under escort of E. P. Sullivan, the Major's old partner, who will put Major Howard's famous yacht Casco into commission for Summer cruising. Major Howard will remain with Pawnee Bill until the close of his outdoor season.

NOTES.

In the U. S. Circuit Court at Portland, Ore., in the case of Walter L. Main, of Main's Circus, against the Oregon Short Line Railroad Company for \$16,000 for damages to circus paraphernalia resulting from a smash-up near Medbury, on the Oregon Short Line, some months ago, the court on July 8 awarded Mr. Main \$1,650.

ENGAGEMENTS.

Mayme Kealty, who will be remembered for her work in The Girl from Paris, has signed for the Roger Brothers company.

George Pauncefort, for Stuart Robson.

Laura Alberta, for the part of Paquita in The Dawn of Freedom, to be produced at the Fourteenth Street Theatre early in September.

Louise Marcelli, for Salisbury's stock, opening in Milwaukee, July 25, in Lady Bountiful.

Harry Clay Blaney, for a leading part in Jack and the Beanstalk.

Emma Brennan, by Charles E. Evans, for a strong character role in Topsy Turvy.

John Leffer, to support Edward Girard in his revival of Natural Gas next season.

Cushman and Holcombe, Hector and Lauraine, and the Four Luciers, for The Great Triple Alliance, Le Roy, Fox and Powell. Frank W. Conant will manage the enterprise, and Bury 1 sent will go ahead.

Louis Wallace, with Edwin F. Mayo, for Pudd'nhead Wilson.

WANTED FOR REPERTOIRE FULL DRAMATIC COMPANY.

Season opens August 15, Muncie, Indiana. Rehearsals commence August 1. Address quick, with full particulars and lowest salary (I do not pay hotel expenses),
WALTER S. BALDWIN, Manager Baldwin-Melville Co.,
LIMA, OHIO.

HARTFORD OPERA HOUSE.

Early Open Time, August 15, 16, 17, Week 22,
Also September 15, 16, 17.

WANTED.—A first-class stage carpenter for season '98-'99. Address
H. H. JENNINGS and COL. E. M. GRAVES,
HARTFORD, CONN.

SOUTH BEND, Manufacturing Town, INDIANA.

THIRTY-FIVE THOUSAND POPULATION.
Outlying Towns Connected by Electric Railways Contribute Twenty-Five Thousand More.

(New.) THE AUDITORIUM. (New.) TO BE OPENED OCTOBER 1st, 1898.

A very fine modern theatre; will be complete in every detail, electric lighting, full stage equipment. Seating capacity, 1,000. Grand entrance. On the main street of the city. Architect, S. S. Benson, Chicago. Now in course of construction. Built by the Studebaker Bros. Mfg. Co., South Bend and Chicago. Correspondence solicited. Address
HARRY G. SOMMERS, Lessee, Columbia Theatre, Chicago.

BURT'S NEW THEATRE, TOLEDO.

Prices in conformity
with the strongest line
of popular attractions
ever presented in Toledo.

Frank Burt and E. D. Stair,
Managers.
Address E. D. STAIR, Detroit.

Seating capacity, boxes,
lower floor, balcony, g
lery ample. Stage ro m
to accommodate any
traveling combination.

WELL! WELL! WELL!!! SOON BE TIME TO OPEN. TENNESSEE'S PARDNER.

ARTHUR C. AUSTON, Prop. and Mgr., Room 7, Broadway Theatre Building.

WHAT A CHANCE! Who wants it?

NOTHING LIKE IT EVER OFFERED!
Half interest in an established repertoire opera company with a repertoire of 15 operas and magnificent costumes.

This company is made up of artists of established reputation and a chorus of 25, and will play the season at 10, 20 and 30 cents, giving 12 performances a week. Good book ngs available.

One-half interest for a good sharp man for \$500. He to act as treasurer.

Address MANAGER OPERA CO.,
Nelson Theatre, Springfield, Ma s.

I WANT ADDRESSES OF ALL MANAGERS, Stock and Repertoire Companies, United States and Canada.

JOHN A. STEVENS,
American Dramatists' Club,
1440 Broadway, N. Y. City.

...4th SEASON...

Castle Sq. Opera Company Commences Sept. 12th.

Voices heard regularly TUESDAYS ONLY at
2 p. m. American Theatre stage entrance
(41st street).

THANKSGIVING and CHRISTMAS OPEN Grand Opera House, Terre Haute, Ind.

Capacity business sure. None but standard attractions
wanted. Address T. W. BARRYDT, JR.,
Care Kiaw & Erlanger, Broadway and 40th St.,
New York City.

NOTICE.—Managers are hereby respectfully notified that
I hold all right and title under the copyright laws of
the United States to the war drama, America's Enemies,
introducing a Military, Naval and Semi-Tropical First Part,
entered and copyrighted by the Librarian of Congress,
originated and produced by me in 1891. FAY BUTLER,
P. S.—For terms of royalty address care Hotel Columbia,
Baltimore, Md.

Open to the world. EVERYTHING GOES! Fort Wayne, Ind., Street Fair and Carnival OCTOBER 4, 5, 6 and 7.

\$20,000 to be expended to make this a grand success.

WANTED Parties being able to put a spec-
tacular production of the war
Strong out door attractions of all kinds. Attractions for
the Midway, Ladies' Band. Privileges of all kinds to let.
Want to rent from three to five thousand feet of circus
side wall, in portion or in all. Address
J. D. CLINE, Manager Midway,
23 W. Main Street, Fort Wayne, Ind.

Manager Hagenbach's Wild Animals write.

Good Box-Office Plays on Royalty

TWO NIGHTS IN ROME, IS MARRIAGE A
FAILURE, FLIRTATION, TWO COLONELS,
PARISIAN PRINCESS.

To Stock Companies, \$50 per week.
To Repertoire Companies, by the season, \$2.50 each per-
formance, invariably in advance.

(Address) CORSE PAYTON,
Room 516 Knickerbocker Bldg., New York City.

For Stock.

CLINTON STUARTS
OUR SOCIETY,
WILL SHE DIVORCE HIM.

Enthusiastically commended on recent stock produc-
tions. Full information from
ALICE KAUSER, 1432 Broadway.

TO LEASE OR FOR SALE.

American (formerly Novelty) Theatre

Oldest and best known play-house in Brooklyn (E. D.).
N. Y., within two blocks of the New East River Bridge
Plaza; new stage and improvements up-to-date. Apply to
G. P. TRUSLOW, 74 Broadway, Brooklyn, N. Y.

Large Hall, 265 W. 41st St., cor. 8th Avenue,
25 x 50, suitable for rehearsals. Well lighted and
ventilated; handsomely furnished; conveniently located;
prices reasonable. Piano and organ.

JOHN E. McBRIDE, American Hotel, N. Y.

Halls To Let, Suitable for Rehearsals,
Meetings, Entertainments, etc. Well lighted and ven-
tilated. HOLY CROSS LYCEUM, 331 W. 43d Street, N. Y.

WANTED
Business or theatrical man with capital, to invest in
small, first-class company.

"OPPORTUNITY," Mirror office.

FOR SALE OR ROYALTY—The successful melo-
drama, THE CITY OF NEW YORK, with a carload
of new scenery and the greatest effect ever staged. Very
reasonable.

WALTER FESSLEV,
232 West 25th Street, New York City.

UNCLE PHIN.—This is to certify that I have sold to
Warren W. and George M. Noble my pastoral com-
edy entitled Uncle Phin, P. M. of Loust corners, and to
them belong all right and title of ownership.

FRED J. NEAMAN.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

CLARA BELL JEROME

AT LIBERTY,

For Ingenue and Soubrette Roles.

Past seasons with The Hustler, Black Crook, Delmonico's
at 6, Ward & Vokes, and all the principal Vaudeville
Houses (as Jerome & Bell). Address or wire me to

67 WEST 99TH STREET,
NEW YORK CITY, N. Y.

EDWARD N. HOYT

At Liberty for Next Season.

Address

IRONSIDES, CHARLES CO., MD.

ETHEL BROWNING

INGENUE—GIFFIN STOCK CO., MANHATTAN BEACH, DENVER.

"Winny" in "The Last Word."
Denver Republican, July 11.—Miss Browning * * * gave plenty of chic and dash to the ingenue role.
Daily News, July 11th.—The willowy grace, the sweet, round voice and great, childish eyes of Miss Ethel Browning
made one love her on her first entrance.

THE FIVE NOSSSES

Watch What They Say About Us.

JAMES D. BURBRIDGE,

DISENGAGED.

SEASON 1898-1899.

Manager for the last five years for Davis & Keogh's successful Southern
play "Down in Dixie" Company. Invites offers as manager of theatre or trav-
eling combination. Address JAMES D. BURBRIDGE, 309 West 107th St., N. Y. City.

MR. and MRS.

W. A. WHITECAR

(Lasts Almonico).

East End Theatre, Pittsburg, Pa.

Season of 1898-99.

E. B. TILTON

UNDER THE RED ROBE.

SEASON '98 AND '99.

Address Mirror.

EDITH FASSETT

COMEDIENNE.

DISENGAGED

Emma Italia

Character Soubrette
and Ingenue.

Composer and author
of the following:

"Love's Awakening,"
"Dear Ella," "Birdie's
Lullaby," "If You'd Only
Come Back," "My Nel-
lie," "I'll Be Just Like My Dad," "Give Me
Dat Pin Back."

Address Mirror

EDWIN MAYNARD

LEADING ACTOR.

SARA MACDONALD

(Mrs. Maynard)

EMOTIONAL ACTRESS. COMEDIENNE.

DISENGAGED.

Or will negotiate with responsible parties having capital
to put on the road a new, up-to-date comedy. Right people
in cast.

Address 118 N. High St., St. Vernon, N. Y.

R. VICTOR LEIGHTON

Juvenile Leads.

AT LIBERTY.

Address Mirror.

JOS. HERDLICKA, JR.

MUSICAL DIRECTOR

(Violin and Piano).

At liberty for season 1898-99. Music composed and ar-
ranged.

Care Mrs. W. S. Post, Poughkeepsie, N. Y.

References: C. S. Conner, Editor-in-Chief St. Louis Ex-
press; Dr. Proctorius, Ed. in-Chief St. Louis Westliche Post.

FRANKLIN GARLAND

Five years with Jas. A. Herne.

AT LIBERTY.

Address Mirror.

AGNES FINDLAY

AT LIBERTY, 1898-99.

Columbia Theatre Washington, D. C.

ALICE BUTLER

With Mr. Richard Mansfield season of 1896-97.
Grand Opera House Stock Co., Pittsburgh, 1897-98.
Avenue Theatre, Pittsburgh, Summer, 1898.

Invites Offers for Next Season.

Grand Dames, Characters, Comedy.

Address Mirror.

H. DANIEL KELLY

IRISH AND SCOTCH CHARACTER COMEDIAN.

(Last season Irish comedy in Widow Jones.)

AT LIBERTY. 309 W. 114th St., N. Y.

GEORGIA B. WELLES

INGENUE. AT LIBERTY,

Having canceled contract with Forepaugh

Stock Co.

Address THE MIRROR.

85° - BY MAIL - 85°

THE GIDDY GUSHER PAPERS

By MARY H. FISKE.

Published by NEW YORK DRAMATIC MIRROR

149 BROADWAY.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

IX. The Living Picture.

'Tis mine to pose in all the shows
That let me
While yet the mode and penal code
Boast me:
And though my shape may not escape
The critics
I think it can defy the an-
alytica.

To personate the ancient great
Is pleasing,
Although the dress be nothing less
Than freezing.
I'm told my pose in limelight glows
So showy,
Would wipe the floor with Juno or
With Chloe.
I'm out for art so long as art
Is proper,
Though knowing sometimes art has come
A cropper:
And then it's grand to understand,
Between us,
That one's designs are on the lines
Of Venus!

The present highly exciting war with Spain has presented one feature that indicates, to my mind, a striking difference between the military heroes of this country and those of England. Judging of British military matters by means of British plays and novels, I had been led to believe that the English army was recruited exclusively from young men disappointed in love, and from the comedy servants appertaining to such persons. I have learned of few cases of this sort in our war. Can we be less sentimental than our English brethren—or have we better fortune in our love affairs?

Taking a day or two of rest in rambling through a peaceful New England valley, I discovered last week in an old covered bridge the faded remnants of a half-sheet that had exploited in days past the merits of some entertainment in a nearby hotel hall. The name of the attraction was obliterated and so was the date, but mention of several performers—all unknown to me—still appeared. The guileless simplicity of the following announcement reached my heart:

E—B—, the Grotesque Wonder.—This gentleman is too well known to the American public to need any introduction here; suffice to say that his most graceful and utterly astonishing feats of contortion far surpass the power of imagination. Doctors look with astonishment and pronounce him one of the 7 Wonders. The secret of his success is that he always takes proper care of himself, thus enabling him to give a finished exhibition.

This frank and candid confession of the inner secret of professional success is submitted for the consideration of all who wish that the public may be thoroughly familiar with the amusement business. Although, on the other hand, I should deem it better to assume that such candor was unnecessary.

Harry Corson Clarke "the Ginger Boy," has forwarded to me a postal card sent to him at San Francisco from a firm of managers at Fredonia, N. Y., and reading: "Will you kindly give the address of manager of What Happened to Jones?" Mr. Clarke observes: "Does advertising pay? Is my card in THE MIRROR any good? Ask me. Here are Eastern people writing to California for the address of an Eastern manager." And to think that the genial "Jake" Rosenthal should be unknown to Fredonia, N. Y. What is fame, anyhow?

W. S. Wolfe has contributed a programme of the Freedmen's annual jubilee, held on July 4, at Prescott, Ark. Besides a speech upon the subject "The Negro and Mule a Hindrance to the Progress and Development of the Southern," there was a grand procession, in which appeared, according to the programme, "Her Majesty, the Goddess of Liberty, and retinue, seated upon a float and His Honor, King Huto." A depressing situation, it would seem, for the King.

Edwin Thanbouser, of the Grand Stock company, Atlanta, has sent along an amusing letter recently received by him from Dawson, Ga. It points out, I fancy, the danger of transplanting to the South a Northern flower whose native precocity may develop with abnormal rapidity under Southern skies. Please note:

DEAR SIR.—No doubt you will be surprised to receive a letter from me, but having seen your advertisement, I cannot resist the temptation to write for a position for I love the stage so much and think I would like to go with your Co. I have loved the stage all of my life and some how I have an idea I would do well if I could only try. And most every one says I have a talent for the stage but my mother objects to my going on the stage. But I have about decided to try it for a while any how. I am only sixteen years old and I think with a bout two weeks practice I could take a verry prominent part. I can sing well and all though I have never taken a lesson in music I can play verry well & all so can recite: I am verry easy to learn any thing. Well, in regards to my appearance I wont say whether I am pretty or not I'll let you decide on that when you see me. I am tall and just a little heavy set; my complexion is not verry dark but my eyes and hair is and my hair is not verry long & is curly. My parents are both yankees & I was born in the north, we have been down here about 8 years & I have some Southern ways & me being a yankee find it hard to get along down here. Well, I wont tell you any more about myself now for you may have enough ladies all ready in your Co; but would one more little girl be too many & if you will only try me I think I can please you & you may be shure I will try & am willing to start with a small salary. Well I hope I wont bother you much this time, but I am anxious to hear from you & also hope you will get this all right, I will look for an answer at an early date.

'Twas enough. I had supposed, that the theatre ticket sellers should call themselves "treasurers," but now comes a card from the Columbia Theatre, Boise, Idaho, where the head usher is titled "seating director." Hail the joyous time when the gasman shall be the "administrator of aeriform fluid," the scrub-woman the "lady of the lavatory," the door-keeper the "guardian of the gate," or the ice-water boy the "conveyor of the Croton." Some day we may have to hunt up a high and mighty title for THE CALLBOY.

WILLIE COLLIER'S NINE DEFEATED.

The St. James baseball nine, captained by Willie Collier, played the Bayport nine last Sunday at Bayport, L. I. Up to the fourth inning neither side scored, and the playing throughout was intensely exciting. The final score was 5 to 1 in favor of Bayport. On the St. James nine some fine plays were made by "Mike" Heckert, the catcher; Jerome Sykes on first, Joe Ott, short stop; Charles Fitzgerald in centre field, and James Hoey on second. The game was umpired by Otis Harlan.

SUMMER HOLIDAYS



with plenty of sport and exercise bring fatigue
In all outings their exertions are delightfully re-
freshed by the pure tonical stimulant.

Hunter Baltimore Rye

Old, Mellow and Delicious.
Reinvigorates and Restores.

The Purest Type of the Purest Whiskey.

THEATRE MANAGERS! THEATRE MANAGERS!

If You Wish to Book Your Season Solid

Advertise in The Dramatic Mirror

Managers' Directory Columns

Reasonable Charges----Profitable Returns.

All advertisements in this Department are set single column and only the names of the house and manager are displayed in bold-face type.

Rates that make Advertising feasible for every

Theatre Manager:

1/2 inch	One Time	\$1.05,	Four Times	\$3.50,	Thirteen Times (3 months)	\$7.00
3/4 "	"	"	"	1.65,	"	5.50,
1 "	"	"	"	2.10,	"	7.00,
One Inch	One Year (52 times)	\$44.80,	payable quarterly,	\$11 20,	in advance.	

Less than 87c. a week.

Address THE DRAMATIC MIRROR, 1432 Broadway, N. Y.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

MR. AND MRS.

HERBERT E. SEARS

MR. BRAZON.

(ZELDA PALDI).

HON. MRS. FRETWELL.

AT LIBERTY.

Address "The Melrose," 3756 Ellis Avenue, Chicago

MR. AND MRS.

BARRY O'NEIL

(NELLY WALTERS)

Juvenile and Light Comedy. Stage Director.

Juvenile, Comedy Leads, Heavies.

INVITE OFFERS. STOCK PREFERRED.

Address this office.

Frank s. ARNETTE Mittie ATHERTON

Imperial Opera Co.
Buff Opera Co.
Wang Opera Co.
Rob Roy Opera Co.
Boston G'd Opera House.

1898-99.
Represents Mr. E. C. White
in advance of Joseph Arthur's
On the Wabash.

Certainly to be ranked among the
leading opera singers of the period.
New Orleans Star.
Opera or Musical Comedy.
Address 867 Greene Avenue, Brooklyn, N. Y.

INVITES
OFFERS.

MISS CONSTANCE WILLIAMS

AT LIBERTY. LEADS.

Address 56 West 46th St., New York.

EDWARD ESMONDE

LEADS AND HEAVIES.

Season 1897-98.

25 Weeks Park Theatre, Brooklyn.
5 weeks Bowdoin Sq. Theatre, Boston.

Forepaugh's, Philadelphia.
Balance of Season.

MARY YOUNG

Great success last season as LUCILLE in Augustin Daly's and Charles Frohman's CIRCUS GIRL Co.

AT LIBERTY.

Address 158 Archer Ave., Mt. Vernon, N. Y.

MELVILLE RAPHUN

AT LIBERTY.

Light Comedy, Characters and Boys.

"Mr. Melville Raphun's performance and make-up of Mr. Pixton in Jane was so admirable that the closing passages of the play were given new life and humor."—Phila. Ledger.
Season 1897-98 Girard Ave. Theatre Stock Co., Philadelphia.

Address care of DRAMATIC MIRROR, N. Y. City.

LENA MERVILLE

345 Riverdale Ave., Yonkers, N. Y.

AMELIA SUMMERVILLE.

Address MIRROR office

WABASH RAILROAD

"NEW LINE FROM BUFFALO."

Two solid vestibuled trains daily, with Free Re-
clining Chair Cars, between Buffalo and Detroit,
Chicago, St. Louis and Kansas City.

DINING CAR SERVICE.

Best THEATRICAL TRAIN SERVICE
between the following points:

Buffalo and Detroit; Detroit and Chicago; Toledo
or Detroit and St. Louis, Hannibal, Keokuk and
Quincy; Chicago and St. Louis; St. Louis and
Kansas City, Des Moines and Omaha.

For information in regard to rates, time of trains,
etc., apply to

H. B. McLELLAN,

General Eastern Agent, 357 Broadway, N. Y.
J. HANNEY, Jr., Vice-President and General Manager.
C. A. CHASE, General Passenger and Ticket Agent.
ST. LOUIS, MO.

F. F. PROCTOR'S

AMUSEMENT ENTERPRISES

F. F. PROCTOR, . . . Proprietor and Manager
J. AUSTIN FYNNE, . . . General Manager

LELAND OPERA HOUSE, ALBANY, N. Y.,

REFINED VAUDEVILLE.

PROCTOR'S THEATRE, 234 STREET,

ORIGINAL CONTINUOUS VAUDEVILLE.

High-class novelties all the time, noon to 11 P. M.

THE PLEASURE PALACE,

56th Street and 5d Ave. Arcade,

CONTINUOUS VAUDEVILLE

First-Class Attractions Wanted at all Times.

Write for dates. Considered a polite negative.

WANTED

FOR

Wai e's Stock Company,

SUPPORTING

ANNIE LOUISE AMES,

LEADING MAN. LEADING JUVENILE WOMAN. LIGHT
COMEDIAN. WOMAN FOR GENERAL BUSINESS.
FOR SALE—MOVING PICTURE MACHINES, both
Edison and Lubin. Films, Stereopticon Slides, etc. Pas-
sion Play, complete. One set Band Uniforms.

Call or address

JAS. E. WAITE,

1403 Broadway, Knickerbocker Building.

One Little Wafer

(TRADE MARK)

will make a bath

Brimful of Fragrance

Quentin's

Perfumed Wafers

Rose, Bouquet, Rose, Violet.

Ten Wafers in Bottle 25c.

If your druggist does not have

them, we will send, postpaid,

on receipt of price. Sample for

two 2c. stamps.

CHAPMAN & ROGERS,

PERFUMERS,

508 Arch St. Philadelphia, Pa.



PALACE THEATRE

Sydney, N. S. W., Australia.

The most modern and best equipped Theatre in the
Southern Hemisphere for Comedy or Vaudeville. Lighted
by electricity. Seats 1,300. Will rent (or share with first-
class complete combinations). Cable PALATIAL, Syd-
ney, using Donaldson's Code, or by letter to
HARRIE SKINNER, Sydney, N. S. W.

CALL.

STAUNTON (VA.) OPERA HOUSE.

New Management.

Now booking season 1898-99.

Good Business for Good Attractions. No others need
write. House newly renovated and remodelled.

ALBERT SHULTZ, Manager. W. H. BARKMAN, Bus. Mgr.
Staunton, Va.

THEATRICAL

TYPEWRITING.

49 W. 28th, Tel. 681 28th St.
96 W. 27th, " 5123 Cortlandt.
1408 " " 1291 28th St.
1440 "

Z. & L. ROSENFELD.

VALUABLE PLAYS.

Only a Farmer's Daughter—Beautiful Zoo-
Woman's Heart—Patsy—The Beautiful Slave-
No, She, Him, Her—Irish Corporal—Marti-
The Clemenceau Case—A Sleepless Dream—
A Dangerous Woman—Asleep and Awake—
And many successful small cast plays.
Will sell cheap or reasonable royalty.
C. B. GARDINER, Norwalk, Conn. All agencies.

EDWIN FORREST LODGE NO. 2, A.O.U.F.
House of the Order, No. 166 W. 47th St.,
New York.

Next regular meeting Sunday, August
7, at 2 P. M. Applications for membership
may be made to any Brother of the
Order, or by letter to the President or Sec-
retary, as above.

MILTON NOBLES, President.

J. J. SPIN, Secretary.

100 CARDS Any printing you
wish. By mail on
receipt of price. Fine morocco
case with each 100.
50CTS
COMPOSITE PRINTING CO., 123 W. 40th St. N. Y.

Actors and Managers can communicate directly with
American Dramatic Authors by addressing them at
AMERICAN DRAMATISTS CLUB
1432 BROADWAY, NEW YORK.

By sending specimens of their work to the secretary (Charles
Barnard) at above, general notice will be turned to the members.
Information also as to proprietary plays clearly protected.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Coquelin Presents Cyrano de Bergerac—Americans Abroad—Plans for the Future.

(Special Correspondence of The Mirror.)

LONDON, July 9, 1898.

Pausing first to congratulate you on the success of your arms a few days ago, I pass on to remark that the American Invader still looms large in our theatrical and variety midst, and for the most part secures victories



ARTHUR WILLIAMS.

all the time. The only exception has been A Stranger in New York, which, having failed to attract, as certain managers put it now-adays, will be shunted from the Duke of York's to-night, after a very brief run. The Belle of New York and Sue, however, are still going well, while American variety turns about in our halls and even crop up largely at such vast entertainment shows as the Alexandra Palace, where there was a special American fête on Monday in honor of Independence Day; the Crystal Palace, and the Royal Aquarium.

At the Crystal Palace the American entertainers have of late included Willie and Billy Farrell, the cake-walkers, and that lithesome votary of Terpsichore, Jessie Lindsay. At the Aquarium, the Siegrist-Silbon troupe of gymnasts have this week started giving a series of startling mid-air feats, flying through the air with the greatest of ease, even, as in the case of one of the troupe, when blind-folded and put in a sack. At the Tivoli your Odell Williams has this week made his English debut in a sketch called The Judge's Wooing, in which he has proved himself a very unctuous comedian. On subsequently interviewing him, I found that he had only booked one week at the Tivoli, so as to get used to English audiences as it were, and that his chief desire is to appear on our regular stage in some full sized play—for choice, your native success called 'Way Down East. Among the Americans who have continued very popular at the Tivoli are the handsome and fine figured Lil Hawthorne, erst of the Sisters Hawthorne, Whistler Tom Browne, and Edith Hoyt.

To continue my memo on American matters in London, I may here mention that What Happened to Jones makes its first metropolitan appearance at the Strand next Tuesday with Charles Arnold as Jones; that Charles Frohman has just purchased the American rights of the next Drury Lane drama, with its cricket and balloon scenes; that Daniel Frohman has just bought the American rights of Sims and Merrick's farcical comedy, My Innocent Boy; that In Old Kentucky comes next week to the Broadway, Deptford; that Sir Henry Irving was one of the first to arrive at Ambassador Hay's reception at the embassy on Independence Day; that most of our leading actors and actresses were present at Lady Cooke's very interesting Anglo-American garden party at Richmond on Tuesday, and that Ted D. Marks yesterday settled to bring Soffredini's famous Juvenile Italian Opera company to the Tivoli for a series of matinees. This company is composed entirely of boys ranging from seven to seventeen years of age, and Marks, who raves enthusiastically concerning them, says he would undertake to bring these boy-warblers to New York if you would first arrange for Commodore Gerry to get lost, stolen or strayed.

The great Coquelin duly opened at the Lyceum on Monday in Rostand's play, Cyrano de Bergerac, a play which is in many respects a great one for so young a writer to put forth. You will remember that Cyrano is a gay, brave and true-hearted Gascon who devotedly loves a certain "precieuse," but dares not propose—firstly, because she is beloved by his dearest friend, and secondly, because he only inspires ridicule among ladies by reason of his enormously ugly nose. Hence finding that his dearest friend can neither speak nor write in true lover fashion to his beloved lady, he (Cyrano) undertakes to imitate his voice under her window and to write his love letters for him, and thus fervently pours out his own long-pent-up, romantic love. These letters, so fraught with passion and poetry, serve to win the heroine for Cyrano's friend, who receives many other kindnesses at Cyrano's hands. It is not until the successful wooer is dead that the heroine learns the truth concerning Cyrano's deep and lasting love for her, which love she would now fain return. But now poor old Cyrano is stricken for death, and on her avowal he dies. The play, although it lacks movement and needs to go to the barber's with Polonius' beard, so long is it, charms the hearer in almost every scene with its finely written verse. As the gay and plucky Cyrano, Coquelin is seen at his very best, and you know what that is. Indeed, the whole thing is an intellectual treat, although Coquelin's support is not of the first quality.

While Coquelin was taking possession of the Lyceum, Irving was starting a suburban tour at the Broadway Theatre, Deptford. During the week I traveled to this ancient

dockyard town, where the late Peter the Great learnt to build ships, and I found Irving and company going very strong in A Story of Waterloo and The Bells. Now and again the Deptfordians, who kept up for Irving the banners they had used a few days before for Sarah Bernhardt, laughed in the wrong places, evidently expecting that Irving was going to clown a bit. But, on the whole, they were as reverent as a Lyceum first-night audience, and their reverence is proverbial. Irving was in fine form and was called many times after each act and pelted with cries of welcome. He goes to the Grand, Islington, next week, when Ellen Terry rejoins the company and plays Nance Oldfield, Irving weighing in with The Bells only.

The St. James', the Haymarket, the Criterion and Her Majesty's end their present season on July 22. The first named will pass into the hands of the Kendals while George Alexander and company go touring. The second will reopen on Sept. 3 with The Little Minister, which some time in the new year will be succeeded by a new comedy written by Henry Arthur Jones and entitled The Manœuvres of Jane. The Criterion will reopen a month or so hence with the said Jones' play, The Liars, to be followed in due course by a costume comedy written by Louis Napoleon Parker and Murray Carson. Olga Nethersole has chosen Sept. 1 for the starting of her season at Her Majesty's with the said Parker and Carson's play, The Termagant. Olga offered Albert Chevalier the comedy part, but he was unable to accept.

New plays looming in the near future include My Soldier Boy, by Alfred Maltby and Frank Lindo, to be produced at the Grand, Fulham, on Monday; A Vicar's Dilemma, by someone disguised as "A Vicarson," in which Thomas Thorne will make his London re-appearance at Terry's on Monday; and The Merciless World, by Herbert Leonard, at the Surrey. In this we are to see a man executed by the guillotine! That sounds appetizing, eh?

Herewith is a portrait of Arthur Williams, one of our most popular and versatile comedians. Williams, who, after many years' success at the Gaiety, recently joined Charles Hawtrey's company at the Comedy, has played more kinds of parts than any comedian now before the public, and during my thirty years' experience of him I have never seen this truly humorous, droll actor play any one part badly.

I find I must end as I began, with an American reference or two—namely, that Augustin Daly, who, though here, will, alas! not give us a play, has bought from George Edwardes the American rights of The Greek Slave, a big success at Daly's here, and the enormous Gaiety success, The Runaway Girl; that The Merry Monarch comic opera which follows The Beauty Stone at the Savoy, I am assured, is not taken from your American play of the same name but from the French play which was used there; that the astonishing Charmion, who is announced to undress herself, so to speak, while trapezing, has just been engaged for the Alhambra; that Manager Mulholland, of the Camberwell Metropole, has just settled to do a West End production of A Lady of Quality, with Eleanor Hope in the chief part; that Anthony Hope's play, Lady Ursula, may be seen at the Duke of York's in September, followed maybe with an adaptation of either Zaza or Le Contreleur des Wagons-Lits.

The current Pelican contains a riddle which may be of interest to you. It runs: "What is a stranger in New York? Give it up? Why, an American actor." GAWAIN.

NEW PLAYS IN PARIS.

Drama, Melodrama, and Opera—The Prix de Rome—Gossip.

(Special Correspondence of The Mirror.)

PARIS, July 4.

A diverting, crime-laden melodrama of the conventional pattern is La Bande à Fifi. I sat through its first performance at the Ambigu on Saturday evening, and though the plot was thick and intense enough to hold one's interest and to ruffle one's nerves at critical moments, yet the entire play lacks novelty and probably is not destined to a long career. An excellent series of stage settings and some remarkably good acting have aided materially in gaining favor for the play.

There was a murder committed in Paris in 1839 that has become famous in criminal annals. From the details of this affair Constant Guenoult wrote an excellent detective novel, and it is from this source, confessedly, that Gardel Hervé and Maurice Varret have taken the story of La Bande à Fifi. Nearly all of the characters in the drama have really existed. Some of them appear under their own names, and others have but thinly disguised appellations.

La Bande à Fifi, a particularly active and vicious gang of robbers and murderers, was long a bugaboo to the police of Paris. The play deals with a "job" that led to the final capture and breaking of the band, to wit: the robbery and murder of Madame Renault, keeper of a feather shop on the Rue du Temple. The perpetrators of this crime were Fifi, a young man, from whom the gang had taken its name, and the alleged nephew of La Volland, the "fence" or receiver of the band's stolen goods; Soufflard, a famous rogue, capable of any villainy; Lesage and Michaud, equally bad but less daring, the latter of the two passionately in love with Alliette, a young school-mistress of good family but perverted moral perception.

This choice collection of worthies, then, entered the store of Madame Renault, and upon her attempting an outcry promptly murdered her, the deed being done by Soufflard, himself just escaped from the galleys at Toulon. The murderers make themselves scarce before the crime is discovered, but the police, who are summoned by Madame Renault's daughter, immediately pronounce the murder the work of the Bande à Fifi. Tabouret, a celebrated detective, known as "Milord" because of his ability to assume an English disguise, takes charge of the case, and is directed by Fifi, who recognizes him, to a café where the thieves gather to divide their spoil. Here Milord encounters Soufflard, who attacks him fiercely and would have "finished" him on the spot had not Michaud, who is jealous of Soufflard's attentions to Alliette, overturned the lamp, plunged the room in darkness, and thereby saved Milord's life. The band escapes in the darkness through a secret passage, betrays the passage to Milord, who gives chase over the housetops, but in vain, the band knowing too well the ins and outs of the buildings. Milord, though baffled, is not daunted. The band's next move is to kidnap Milord's daughter, and to

send word to him by Fifi that if by a certain hour the members of the band do not receive safe conduct papers and passports out of the country, Genevieve, the daughter, will be killed. Milord hesitates; he stands between his love for his daughter and his duty to the public. But the father's love is too strong; he agrees to the conditions. Fifi hands him a ring which will insure him admittance to Genevieve's place of imprisonment. At the sight of this ring Milord gives a start; a few questions bring the surprising discovery, for which the audience is totally unprepared, that Fifi is Milord's "long lost" son. With the discovery of his parent Fifi experiences a revulsion of morals, and becomes as zealous in the cause of honesty as he had been in that of wickedness. Both set out to rescue Genevieve, arriving in the nick of time. The hour for Genevieve's ransom had passed and she had been delivered to Michaud, who is about to kill her when Alliette, actuated possibly by a momentary impulse of kindness, interferes. Soufflard, anxious to win Alliette's favor, takes her side. A quarrel ensues between Michaud and Soufflard, knives are drawn, and another murder is only prevented by the arrival of Milord with the police, who arrest all concerned. Soufflard begs Alliette to fulfill a promise made to him. She draws a pistol, shoots him and then herself. Curtain. This last incident has been somewhat idealized by the authors, as it is on record that the real Alliette, having viewed Soufflard's death, which came by poison administered by his own hands, did not follow his example, but remarked with much sang froid: "I did not know that he had such a weak stomach!"

This Alliette is really the most interesting character in the play, the others being familiar to all patrons of melodrama. The role was played by Delphine Renot with a natural impersonation of feminine devilishness that was just what the character required. Soufflard was well handled by M. DeGeorge, and M. Noel did conventionally good work as Milord. The audience followed the story closely and was vociferous in its approval.

The Academy met on July 2 to award the Prix de Rome, given each year for the best musical composition. After considerable discussion it was decided not to award the first prize. The second prize went to M. Malherbe.

Signor Novelli before the close of his engagement here presented one other play, Alleluja, by Marco Praga, which lack of time prevented my mentioning last week. It afforded him, perhaps, the best opportunities of any play in his repertoire. Its title is the nickname of its hero, Count Fara, and has been given him because of his gaudy disposition. Behind this gaudy, however, there is hidden a great grief, caused by Fara's discovery, twenty years prior to the opening of the play, that his wife had been untrue to him. Her lover Fara killed in a duel, but has continued to live with his wife so that his little daughter, Eva, might not know of her mother's disgrace. Possibly through hereditary influence, however, Eva, when she reaches womanhood and marries, herself deceives her husband, and her infidelity being discovered by her brother-in-law and revealed by him to her father, the old man can no longer wear the mask of fun, and breaks down completely. Wife and daughter implore him to destroy the letters that prove the latter's guilt. But the father's fury is relentless. Almost choking Eva in his rage, he gives the incriminating letter to her husband and falls, stricken with paralysis, from which, after an agonizing scene, he dies. The whole terrible story was played with wonderful power and vividness by Novelli, and his triumph was complete.

The Variétés is occupied by the Théâtre Lyrique Populaire, who will give opera during the Summer. Two new works that they will bring out are *Sœur Marthe*, to be given on Wednesday, and *La Martyre*, which will be heard on Friday.

And now to close and celebrate the Glorious Fourth, over which every American in Paris is enthusing as never before. T. S. R.

AUSTRALIAN NOTES.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., June 6.

Frank Thornton has completed a tour of several months in New Zealand, and is now making arrangements for the future.

Wilson Barrett will conclude his phenomenally successful Australian season at Perth, Western Australia.

The Gay Parisienne has been produced at the Royal, Adelaide.

Bert Gilbert and Ada Reeve, of Williamson and Musgrove's Musical Comedy company, have been injured by bicycle accidents in Adelaide; another member of this company, Carrie Moore, dislocated her arm by a fall from a trap.

Pollard's Opera company is still in New Zealand.

George Rignold's Brisbane season was a success; he is now in Northern Queensland. In Tasmania Gratian Riggs is touring with a series of Irish dramas.

The Lyceum, Sydney, is nightly crowded with sensational drama at low prices, as is also the Alexandra, Melbourne.

Walter Bentley was an unsuccessful candidate at the recent municipal elections in Brisbane.

G. S. Titheradge is making his farewell Australian appearances in The World Against Her at the Royal, Melbourne.

Maggie Moore is playing in Meg, the Cast-away at Perth, W. A.

Williamson and Musgrove have disbanded their Two Little Vagabonds company.

It is proposed in Sydney to levy a tax on theatrical deadheads, the proceeds to be given to a dramatic provident fund.

G. H. Wood and Marian Ainsworth are immense favorites at the Tivoli, Sydney.

The Banvards are at Albany, W. A.

Fitzgerald's circus has started for Northern Queensland.

Peggy Pryde has become an established favorite in Sydney.

Albert Bellman and Lottie Moore are starting for South Africa.

Professor Bristol's equine entertainment in Melbourne has been strengthened by the addition of August Belmont, high wire walker, and Mlle. Zidoni, queen of the air.

Harry Rickards' Vaudeville company has done well in Western Australia.

Professor Kennedy is in Adelaide.

Willie Freear is still in the New South Wales country districts. JOHN PLUMMER.

Only theatre in Latrobe, Pa., is Opera House. Good open time. Write WILL SHAW, Manager.

REFLECTIONS.



Harry Clay Blaney, an excellent portrait of whom is printed above, scarcely needs an introduction. Mr. Blaney is a comedian of original methods, a conscientious and painstaking artist, having been most successful in his chosen profession for the past eight years. He is just twenty-three years of age, having made his first appearance on the stage at the age of fifteen years. Mr. Blaney is a versatile young man, and has made pronounced successes in comic opera, drama, burlesque and farce-comedy, playing the principal comedy parts in *Sinbad the Sailor*, *The Limited Mail*, and *A Run on the Bank*; starring very successfully for two years in *A Boy Wanted*; and last season being featured in *J. Cheever Goodwin's* musical comedy, *Lost, Strayed or Stolen*. Mr. Blaney has been engaged for the production of *Jack and the Beanstalk* next season, and he will undoubtedly add another to his long list of successes. Mr. Blaney is a good singer, a clever dancer, a trained athlete, and is personally popular with a large circle of warm friends.

Prince Lloyd, owing to the sudden illness of his father, has been compelled to resign his engagement with Henry Austin, and sailed for Europe on Saturday on the *Campania*.

The attractions of the Imperial Amusement Company, of which Milton Aborn is general manager, will open as follows: The Royal Italian Grand Opera company, at Baltimore, Sept. 19; the Imperial English Opera company, in a scenic production of *La Bohème* in English, at Philadelphia, Sept. 19; the New England Comic Opera company, at Bridgeport, Conn., Sept. 26, and the New England Stock Dramatic company, at McKeesport, Pa., Sept. 5.

Laura Alberta may play the leading female role in *The Dawn of Freedom*, to be produced at the Fourteenth Street Theatre on Sept. 19.

A. B. Ebin, of this city, arranged a highly successful concert on the steamship *Troce* on July 4. Among the participants were August Roebelen, E. E. Andrews, Mr. and Mrs. C. E. R. Mueller, Mrs. Belle Watson, Laura Case, and Toni Albert.

Samuel H. Friedlander, of San Francisco, has announced the wedding of his daughter, Alice, and Emanuel Hiram Lauer, at San Francisco, on Aug. 8.

Jacob Litt's revival of *Shenandoah* at McVicker's Theatre, Chicago, though originally put on for three weeks, closed its ninth week July 9, and as Mr. Litt wanted the theatre to make some radical improvements before the opening of next season he announced that the run of *Shenandoah* would end. With this announcement came a renewal of interest in the play, and people were turned away at almost every performance during last week. So great was the demand for seats that the company was prevailed upon to remain another week, so the engagement will end next Saturday, July 23. The engagement has been probably the most successful one ever played in Chicago, and the gross receipts will probably exceed those of any other engagement at the same prices ever played in the Windy City.

Clara Rainford and her daughter, Lillian, have returned to the city, after several successful seasons on the Pacific Coast.

Harry F. Curtis has sold a half interest in his repertoire company to Knoll and McNeill, the cornettists. The season opens Aug. 15. Continuous performances will be given. Vaudeville performers and a Ladies' Orchestra will be special features.

Gus Levick contemplates the erection of a granite monument over the remains of his old friend, the late Edwin F. Thorne.

Charles Murray has formed a partnership with James Wesley Mack, to star in Finnigan's 400, under the management of James D. Flynn. The season opens at Montreal, Aug. 15.

A recent issue of the Montreal *Herald* contains an interesting article on Albert A. Phillips, of that city. Mr. Phillips, who is a brother of Manager W. E. Phillips, of the Théâtre Français, is a lover of horses, and the owner of "Silverplate," the fastest of trotting stallions.

The tenth season of Ole Olson will open Aug. 15. The tour is booked for thirty-five weeks.

Maud E. Gale writes that hereafter she will be professionally known as Maud E. Rogers. She has signed with Aborn and Company for next season.

Joseph M. Gaites' farce-comedy, *The Air Ship*, which it is claimed will employ a practical flying machine to be made of aluminum, will deal with an aerial trip from New York to the Klondike. W. W. Newcomer is writing music and John H. Young is painting scenery for the piece.

Manager Prescott R. Loveland has secured for Kennedy's Players the exclusive rights to *Pawn Ticket 210*, from Alice Kauser. He has also leased Charles K. Changlain's melodrama, *The Way of the World*.

TELEGRAPHIC NEWS

CHICAGO.

Shenandoah's Successful Revival—Roof-Garden Notes—Hall's Humorous Comments.
(Special to The Mirror.)

CHICAGO, July 18.

And Shenandoah also ran. When Manager Litt, of McVicker's, saw the Bronson Howard play successfully launched in his new playhouse, he left it with his trusty lieutenant, Mr. Dingwall, as to when to close. Business continued large, but the hot spell tired the people, many of whom have had no rest in a long time, and "Sandy" announced about ten days ago that last week would end the run. Twenty minutes later the wind shifted to the north, and the line at the box-office lengthened. For several days it was very cool, and the seat sale was enormous. The Wednesday matinee was the largest one of the engagement, and they stopped selling standing room at 1 o'clock. The week probably marked \$8,000. On Thursday Mr. Dingwall secured the consent of the people to another week, and now this is to be the last. But as the one hundredth performance would come during the next week, it may run up to that time. Manager Litt engaged the best people he could find, and treated them as ladies and gentlemen. They appreciated it, and work very hard for him. It is a magnificent production, and our newest manager is justly entitled to the many thousand dollars he has cleared on Shenandoah.

Last Thursday evening I went back on the spiral stairway which George Hoy calls "the conning tower," and saw Bob Roberts run the big battle scene. I shut my eyes and thought of Santiago. To this same Bob Roberts is due the success of the production, but he says he could not have accomplished it unless Manager Litt had given him *carte blanche*. The way he handles those supers and horses in cramped quarters is wonderful. To direct that battle and double Sheridan and Captain Heartsease is enough for any hot night. And Bob does it with his whole heart. Last night the company presented him with a diamond locket, appropriately inscribed.

"Uncle Jim" Quigley, of McVicker's stage, father-in-law of Al. Canby, met with a peculiar accident the other day. He was driving a horse, and while using the whip it flew back at him. The cracker hit him on the eyeball, and a part of the lash was embedded there several hours before an operation could remove it.

Frank Burbeck, R. A. Roberts, Augustus Cook, and several of the Shenandoah cast will be in the cast of Manager Litt's big production of *Sporting Life* at the Academy of Music this fall. Robert Hilliard and Eliza Proctor-Otis will also have parts. As soon as Mr. Roberts finishes here he will go on to stage it. He is studying over it daily, and has purchased smart race horses for it. His friend, Billy Pinkerton, presented him with one of his string, "Antrim."

The beautiful women of Shenandoah are longing for a rest. Grace Henderson is very tired and so is Mary Hampton. Miss Comstock has worked so long and so hard that she says she will rest next season, but she is such a little worker I believe she will be in the harness again before many months.

Bosman and Landis, who are doing so well with the Masonic Temple Roof-Garden, will have the Schiller next season, and expect to do wonders with it.

Manager Salisbury, the new man at the Great Northern, has not yet declared his policy. The roof-garden in that house was opened the other night with vaudeville by Alexander Comstock, of your city.

Treasurer Harry G. Sommer, of the Columbia, who has taken the lease of the new South Bend, Ind. Auditorium, which he will open in October, is now known as "the Millward Adams of South Bend."

Some one asked Manager Davis, of the Columbia, the other day why he allowed a Lincoln J. Carter melodrama on his stage, and he replied that he remembered when Augustin Daly had produced *Under the Gaslight*, and had done very good work since then. The Carter play was very interesting. I sat it through, and enjoyed it. Carter will make money next season with *Chattanooga*. He tells me he will produce it in New York as soon as possible. I believe it will go there.

"A prophet is not without honor, save in his own country."

A man who runs a poker room up in my police district is putting a 2-cent internal revenue stamp on each of his poker checks. Talk about your patriotism!

I see in the last *Mirror* that Frawley's company in "Frisco has scored a hit in Fort Frayne," a new play by Brigadier-General Charles King, of Milwaukee, now on the Coast on his way to the Philippines. We saw that play at the Schiller here months ago, and liked it. Then he was plain Captain Charlie King, and he was helping Schlitz to make Milwaukee famous. Don't tell us it's a new one, Philippine!

Davis and Keogh, I hear, are to produce a play called *The Finish* of Mr. Fresh. I think I know the hero. Can you guess? Mr. Davis, by the way, has a new melodrama which he calls *Strangled on Sunday*. He must know that Monday is always the big day in the police courts.

Ever since the fall of Santiago my friend "Punch" Wheeler has been smoking cubes and chewing flag root.

Speaking of flags, Colonel Hopkins has decided to follow Old Glory with *The Flag of Truce*, by William Haworth, and the stock company put it on yesterday.

Manager George Wood is "circussing" Pain's Cuba, now at the Coliseum Gardens, and is doing some great advertising. The weather has been perfect for the outdoor spectacle, and the crowds have been worthy of the big show.

Jake Schwarz writes me from Waco, Texas, that he has given up the grocery business and leased the Grand Opera House at that place for three years. Good luck, Jake!

I gave a professional matinee at the police court Saturday morning, and the performance was witnessed by Otis Skinner and his brother-in-law, Frank Burbeck, George W. Leslie, and George Hoy, who left for San Francisco Saturday night. They no longer wonder at crime.

Johnstone Bennett and George W. Leslie came on here from New York over "the picturesque" last Monday for a week at the Chicago Opera House, and found that their trunks had been put off somewhere near Bellaire. They had to do the matinee in

street clothes. It would have been all right even if George's own trunk had come through. Why not employ these captured Spaniards as supers in war plays next season? Next year bids fair to be a wonder in burnt powder and burnt cork.

PHILADELPHIA.

Prospectus of the Damrosch Grand Opera Season—Attractions at the Parks—Notes.
(Special to The Mirror.)

PHILADELPHIA, July 18.

This is the dullest Summer for theatricals that the Quaker City has experienced for many years. Our managers are all brightening their respective theatres, but find it hard work to make good satisfactory bookings; but there seems to be a feeling that the coming season will bring better pecuniary results.

Keith's is the only theatre open, and is packed to the doors at every performance. The programme for week introduces Francesca Redding and Carleton Macy in *A Forgotten Combination*; Bobby Gaylor, Irish comedian; Waterbury Brothers and Tenney, musical comedy; Sadi Alfarabi, equilibrist; Lew Bloom and Jane Cooper, sketch; Genaro and Bailey, cake walkers; biograph, with new war views; Animated Song Sheet; Lovenberg's Instrumentalist and Orchestral Concert; Three Rio Brothers, flying rings; Ida Marie Rogers, character vocalist; Conroy and McDonald; Ryeford Sisters, song and dance; Gilbert Sarony in *The Giddy Girl*; Lew Randall, dancer; Ed Christie, Yankee comedian; and stereopticon illustrated views.

As yet I have not received any positive information as regards the Grand Opera House for next season.

The attractions at the parks continue unchanged. Arnold Kiralfy with ballet and The Bombardment of Manila, are giving a good entertainment at Washington Park on the Delaware. The Woodside Park Opera company are doing *The Mascot*, with Pinafore for coming week. Brooke's Chicago Band at Willow Grove. Kalitz's Band at Chestnut Hill.

Theatres to open end of August are Gilmore's Auditorium, National, Forepaugh, People's, and the Trocadero.

With the thermometer in the nineties, it is hard work to obtain "grand opera" news, but the following is the official prospectus of the Damrosch season in this city: English, French and German operas will be presented, beginning Nov. 30, for seven weeks, giving six matinees and fourteen evening performances, ending Jan. 14. The guarantee fund of \$25,000 assures the management against loss. The list of principal artists engaged up to the present time is as follows: Sopranos and contraltos—Mesdames Melba, Ternina, Gadske, De Lussan, Beehne, Toronto, Mattfeld, Van Cantoran. Tenors—Messrs. Kraus, Bonnard, Pantofini, Soler, Van Hoose, and Alvarez. Baritones and basses—Messrs. Stury, Bensaude, Stehmann, Boudouresque, Rains, Viviani.

Atlantic City Notes: The Academy of Music (if completed) will open July 25, with Egyptian Pompei, a spectacular electrical display, for a term of five weeks. Empire Theatre is doing well with vaudeville programme headed by Le Clair and Leslie. George Fish, Will Carleton, Pat Kelly, Sig. Giannini, Vivian Wood, Arthur Maitland, and Marie Russell are now sojourning here.

Cape May Notes: Harry D'Esta, ventriloquist, is giving his Marionette and Musical Cats entertainment at the Ocean Pier. Professor Harry Morphet, magician; H. H. Lester, Irene, and William Stevenson continue at Sewall's Point.

S. FERNBERGER.

BOSTON.

Dixey and Mantell in Vaudeville—Openings Announced.
(Special to The Mirror.)

BOSTON, July 18.

Only one change of bill in Boston this week, and only one dramatic attraction in the city, too. Surely this will be the low-water mark of the Summer, for in four weeks or so the other houses will be opening up again and will not allow the Castle Square to maintain a monopoly. This week's attraction is *Across the Potomac*, which has had many earlier productions in this city, and is now presented with J. H. Gilmour and Lillian Lawrence in the leading characters, which are, of course, played with consummate skill and effectiveness. Maude Odell has returned from her vacation and appeared as the spy. Lizzie Morgan and Mary Sanders were seen to advantage, and Horace Lewis' Ephraim was very clever. We hope that there is no foundation for the rumor that he may not be in the stock next fall. His departure would be a great loss to the organization. Red, White and Blue will be the next play.

B. F. Keith made a ten-strike when he engaged Robert Mantell to be the dramatic attraction for his continuous vaudeville. This is one of the strongest attractions that has been played there for a long time.

Frank V. Dunn evidently thinks that the patrons of the Palace do not care for drama, as he returns to burlesque this week.

I have spoken of the dramatic attractions of the night; now let me speak of the real feature of the evening, which was the opening of Sans Souci, in the old public library building. For years Boston theatregoers have been clamoring for a music hall where the same sort of entertainment could be enjoyed that other cities have. The interior of the building has been vastly improved, and it is an ideal resort for this sort of entertainment.

The demand for the place was shown by the hot-cake manner in which the tickets went, and not a box is left for the entire opening week. The entertainment consists of orchestral music with interspersing vaudeville turns. Henry E. Dixey is the special star of the week, and the others are Kitty Mitchell, Katherine Warren, Kate Davis, Marie Heath, Horwitz and Bowers, and Gray and Conway.

The ushers at the Castle Square are making hosts of friends for themselves, and are called the Beau Brummels of the business by the regular patrons of the house.

Apropos of the big fire at the Atlas stores, I learn that Bates and Barnett—Barnett is the Cadets' librettist—have written to Fire Commissioner Russell thanking him for the efficient work of his department, and paying especial compliment to the monster horseless engine, which did much to subdue the fire.

Frances Drake is out of the bill at the Castle Square this week and is greatly missed, as she has been an instant favorite. It is expected that she will have the leading roles when Lillian Lawrence goes on her month's

vacation. Her little brother has just returned from Paris.

Jay Hunt writes from Germany that he has been having a delightful journey in Europe. Rotterdam, Amsterdam, The Hague, Brussels and Cologne will be followed by Paris and London.

David Lythgoe has been making his Summer home in North Scituate. He was in town last week and reported that he would be with The Ballet Girl another season, after which he would be seen in a musical production written especially for him by Boston writers. This notice has been received by me and the other newspaper writers of Boston. I give it in full:

RAN AWAY FROM HOME.

Zeke Wilkins, aged 16, red hair, light blue eyes, five feet eight inches in height, weighs one hundred and twenty pounds.

He left his home at Bentley's Pond, Aroostook County, Maine, several weeks ago and is still missing. He was last seen boarding a train bound for Boston, Mass., and it is learned that on arriving there he called and stopped 20 minutes at the home of Tilly Briggs, a friend of the family, from which place all trace of him is lost.

It is supposed that he joined some theatrical company, as he was very fond of the stage, having appeared in "home talent" a number of times, and on more than one occasion threatened to run away with different traveling companies that played in the Town Hall at Bentley's Pond. Any information regarding Mrs. Wilkins' boy will be gratefully received by his mother.

MRS. Z. WILKINS,
Bentley's Pond,
Aroostook County,
Maine.

Please post in a conspicuous place.

G. W. Magee was in town last week on his way to New York, where he will complete the arrangements for the coming season at the Grand Opera House. He reported a delightful vacation among the White Mountains, and was full of hopes for the coming season. His past year at the Grand Opera House was one of uninterrupted success.

Charles Leonard Fletcher delighted the eyes of his Boston friends by a flying visit last week. He is full of bustle for the coming season.

Opening attractions and dates are announced as follows: Museum, Aug. 15, *What Happened to Jones*; Tremont, Aug. 15, *Way Down East*; Grand Opera House, Aug. 27, *Two Little Vagrants*; Park, Aug. 27, Johnstone Bennett in *A Female Drummer*; Hollis, Sept. 3, William H. Crane.

Maude Odell, whose excellent work with the Castle Square Theatre Stock company has made her a great favorite with Boston theatregoers, is again in this city at her apartments at the Langham. Miss Odell left about July 1 for a six weeks' vacation, but her services were needed in the production of *Across the Potomac*, and she was telegraphed to return from her home in Charleston, S. C., to assume an important role in this play. She will enjoy the balance of her vacation a little later.

JAY BENTON.

WASHINGTON.

Last Week of Columbia Stock Company—Operettas at Glen Echo—Vaudeville Notes.
(Special to The Mirror.)

WASHINGTON, July 18.

The last week of the season of the Columbia Stock company at the Columbia Theatre was ushered in to-night with *A Scrap of Paper*. The season of nine weeks has been most enjoyable and prosperous, and could be continued further, but the preparation for next season's work necessitates the separation of a decidedly clever company who have become strongly entrenched in the good will of Washington theatregoers. A large audience was in attendance this evening, and the delightful performance of this engaging play met with hearty appreciation. William Ingersoll was especially strong in the characterization of Prosper Couramont, his work being clean cut, neat, and thoroughly impressive. Maud Haslam, as Suzanne, divided the honors in a portrayal equally commendable. James O. Barrows as the amiable old naturalist gave a distinctiveness in personation that was greatly admired. Alexander Kearney's Baron de la Glacier, Eleanor Browning's Baroness, John Lancaster's Anatole, Florence Wilberham's Mathilde, Edwin Mackay's Baptiste, and the clever old housekeeper of Mrs. Agnes Findlay, were parts admirably portrayed.

The Parry Opera company, that has appeared at Glen Echo since the season opened, has disbanded as an organization, and only a part of the principals remain, presenting one-act operettas in conjunction with vaudeville. Charity Begins at Home was excellently presented last week by Aileen Crater, Viola D'Armon, Charles Hawley, Frank Deshon, Jay C. Taylor, and Thomas Springer. *Pygmalion* and *Galatea* was prettily rendered by the same principals to-night, and the new vaudeville people include Swift and Chase and the St. Belmonts. Clivette, the expert juggler and shadowgraphist, has been re-engaged.

The past week was the third of the vaudeville season at Camp Alger, under the management of Robert P. Murphy. The patronage has been good, and the soldiers praise the excellence of the entertainment. The company includes Carlotta Gilman, Carrie Behr, the Delinos, Lew Fiel, Clarke Sisters, May Jordan, and Arthur Tempest. New additions are promised for this week. The published statement regarding the non-payment of salaries at this place I know positively to have no foundation in fact.

Lotta Mills, the pianist, who is spending the Summer at her home here, will probably accompany Henry Marteau on his concert tour this Winter.

The Union Roof-Garden enjoys a good attendance, though being strictly temperate. The near proximity of a schoolhouse barring the issuance of a liquor license, the splendid show offered is the only inducement to attend. This week's additions are Truly Shattuck and Al. Stern. Coming in the near future are Leola Mitchell, Annie Meyers, Stanley and Jackson, the Deltorellis, the Clarise Sisters, Foy and Clark, Swan and Bambard, Sophie Everett, Annie Lloyd, Perry and Burns, Minnie Gilbert, Lily Perry, the Sisters Lane, Marie Richmond, and Biggar and Dreher.

Business at Manager Sam Gassenheimer's popular Summer garden continues large. The entertainers this week include the Clark Sisters, John Walsh, Thomas Baker, Joseph Bunnell, and Ward and Willard.

Hall Caine's new play, *The Christian*, which will introduce Viola Allen as a star, will receive its first performance in this city, Sept. 26. The direction and staging will be in charge of Walter Clark Bellows. The company will include Frank Worthington, R. J. Dillon, George Woodward, John B. Mason, Jamison Lee Finney, Myron Calice, Edgar

Norton, Ernest Hastings, Guy Nichols, Mrs. Georgia Dickson, Ethel Marlowe, Carrie Merrilees, Edith Merrilees, Bessie Dunn, and Perdita Hudspeth.

Manager W. H. Rapley, of the New National Theatre and Academy of Music, and family, have gone to Edgartown, Mass., for several weeks' stay.

The principals of the late Parry Opera company remaining at Glen Echo present the one-act operettas on sharing terms with the management.

Will Tefft Johnson, of the London Heart of Maryland company, has returned home, and will spend his vacation here.

Robert Downing will probably commence his next starring tour in this city on Oct. 3, when he will present a new play entitled *A True Knight*, by A. D. Hall. The theme of the play is founded upon the story of Damon and Pythias. He will also present his usual repertoire, consisting of Julius Caesar, Ingomar, The Gladiator, Virginia, Othello, and Samson.

JOHN T. WARDE.

ST. LOUIS.

The Merry Wives of Windsor at the Suburban—Comic Opera and Vaudeville.
(Special to The Mirror.)

ST. LOUIS, July 18.

Large and appreciative audiences saw the excellent presentation of *The Royal Middy* by the Dorothy Morton Opera company at Uhrig's Cave last week. Miss Morton was seen to advantage in the leading role, both in regard to her acting and singing. Miss Marie Bell also won favor in this opera. The solos were well received and thoroughly enjoyed.

Herbert Wilke had a part that suited him well, and so had Tom Greene. Fred Frear appeared in black-face last week, and kept the audience in a happy mood. His interpolated song, "Up With the Angels Now," was applauded each night. Gertrude Lodge had not much to do in the opera, but took advantage of each funny situation, and her introduction of "The Glove," was one of the pleasing features of the production. Last night Gifford-Gifford was given by the company. Miss Morton interpreting the title-role in her usual artistic manner. Gertrude Lodge, Marie Bell, Herbert Wilke, Fred Frear, and Tom Greene were well cast, and the production was well received by a fine audience.

The Shakespearean production of *The Merry Wives of Windsor* was well received at the Suburban last week, and well it might be, for it was given in a surprisingly clever manner. Edmund D. Lyon not only directed the production, but played the part of Sir John Falstaff very cleverly. Minnie Seligman, too, as Mistress Ford, did such capital work that it brought her many compliments, while Nellee Reed gave a delightful impersonation of Mistress Page. Misses Jewett and Looee and Lawrence Hanley all contributed to the success of the production. Last night *The Palace of Truth* was put on for a week's run with the full strength of the company.

The programme last week at Forest Park Highlands drew large audiences. Carroll Johnson introduced his latest specialties, and another attractive card was the biograph with the latest army and navy views. Other entertaining performers on the programme were DeWitt, Morton and Ravelle, and Mrs. Lucy Holman Hinchcliff with her phenomenal baritone voice. Yesterday Corinne made her first appearance here in vaudeville. The other people of the strong entertainers were Polk and Collins, Dixon, Bowers and Dixon, Carlin and Clark, Grant and Norton, Brothers Le Moyne.

Lewis and Ernest's Pavilion in the South End is drawing splendid audiences. Their bill last week included Carrie Scott, Smith and Cook, Williams and Brown, the Bison City Quartette, Arthur Deming, and Lewis and Ernest, themselves. Last night's new bill was equally attractive.

Koerner's Park had a very strong programme last week, and drew fine audiences. Archie Boyd, assisted by Earle Sterling, appeared in a twenty-minute sketch that was the gem of the performance. The others of note were little Irene Franklin, the Abaco Brothers, the Connors Sisters, Harry Belmont, George Davis, Ethelia Levey, Welch and Francis.

The Oakland continues to present dramas that are drawing excellent audiences.

Pain's Cuba at Athletic Park has met with substantial success. At each performance the park is crowded. The specialties are clever and the pyrotechnic displays are very effective.

Archie Boyd, who is home for the Summer, was given a testimonial at Koerner's Park last Thursday night. His friends turned out in force to see him.

Dorothy Morton's father, who resides here, had two strokes of apoplexy last week, and it was thought at one time that he would not recover, but now he is much improved and is rapidly getting better.

Manager William Garen has returned home to superintend the improvements to be made at Havlin's.

W. C. HOWLAND.

CINCINNATI.

Comic Opera and Vaudeville Prosper at Chester Park—Current Bills Elsewhere.
(Special to The Mirror.)

CINCINNATI, July 18.

The Boston Lyric Opera company is singing *The Bohemian Girl* at the Chester Park Theatre this week. Robert Lett, the new comedian, has made a hit. He was first seen last week in *Ship Aboy*. Murray, Clarke, Norwood, Lane, Hallan, Holmes, and all the favorites appear nightly. On the vaudeville stage the bill is made up of the Fanchette Sisters, the Deacons, Jennie Curtis, Tony Williams, Field and Lewis, and James G. Flynn.

At Coney Island the current bill includes Phil Peters, the Rosar Musical Trio, La Petite Eileen, Frye and Allen, and other talented artists.

The Ludlow Lagoon programme for the week beginning yesterday offers La Petite Adelaide, Boyer and Giguere, Johnny Carroll, William Robinson, and Adelman and Lowe.

WILLIAM SAMPSON.

AT THE P. W. L.

Yesterday was Drama Day at the Professional Woman's League. Mrs. A. W. F. Calkins was in charge, and delivered an address bearing the title of "Remedial Gymnastics and Common Sense Elocution." The July Social Day will occur next Monday.

CHATS WITH PLAYERS.



JOHN E. KELLARD.

John E. Kellard is an actor of pronounced individuality and unusual ability. His services have been in continuous demand in metropolitan productions ever since he made a hit as the spy in *Held by the Enemy*. He has been endowed by nature with a fine stage presence, and his artistic temperament makes it imperative for him to throw his whole heart and soul into his acting. This explains the strong impression he makes in almost every role he plays. He possesses, moreover, the faculty of taking great pains, which is said to be the requisite qualification for achieving success in any form of art. Some of the critics seem to think that Mr. Kellard is seen to the best advantage in passionate parts abounding in wickedness, bad temper, headstrong love, and revenge, but he is in reality an excellent all-round leading man, acting the hero just as well as he does the villain. At the request of a *MIRROR* representative, Mr. Kellard made the following autobiographical statement concerning his career:

"I was born in Kensington, London, on May 14, 1863. My father married the daughter of his music master, an Italian of good family, who was a political exile. My mother died eleven days after my birth. When I was two years old my father went to India, and before his departure intrusted me and a small amount of money to the care of strangers. At four years of age I was an orphan. At eight I had learned to play the violin and piano, having probably inherited musical talent from my mother. At that age I was at work for my support, and I never went to school in my life and am entirely self-educated. If my parents had lived I should no doubt have been spared many hardships during my boyhood, but we'll pass that over. My stage career has been exceptionally smooth and pleasant."

"When did your stage career begin?"
"On Jan. 10, 1879, when I played Polonius in *Hamlet* at the King's Cross Theatre, in London, the cast being made up partly of amateurs and partly of professionals. I had previously played several times in amateur performances, but this was my real debut. In consequence of my work in this performance I was offered an engagement at thirty shillings a week to become the leading man of the Lyceum Theatre at Stafford. Needless to say that as I had decided to stick to the profession of acting, I accepted the engagement. At Stafford I played Captain Murphy Maguire in *The Serious Family*, and Sir Everton Toffy in *Checkmate* for the first three nights, and *Roméo* and *William Penholder* in *One Touch of Nature* for the next three nights. From Stafford I drifted into various provincial companies, and then arrived at the goal of every English actor by filling a London engagement at the Sadler's Wells Theatre. Then followed another engagement in the provinces, where R. M. Field, the manager of the Boston Museum, saw me act in May, 1883, and engaged me for his stock company."

"In what role did you make your American debut?"
"I opened at the Museum as the Mac-Toddy, a Scotch Highlander, in *The Guv'nor*. Later in the season I appeared at the Boston Museum. During the Summer of 1884 I played in a round of leading parts, old and modern, with Daniel Bandmann. Louise Beaudet played the leading female roles. I played Armand to her Camille, and alternated as *Othello* and *Iago* with Mr. Bandmann. Minna Gale, by the way, made her debut in this company under the name of Vera Vernay, playing *Barbara Hare* to my Sir Francis Levison in *East Lynne*. Cyril Maude, now a well known London manager and character actor, also made his first American appearance in this company. After my Western experience I was the leading man of William J. Florence's company for a short time, and subsequently held the same position with Frederick Warde. In Mr. Warde's company I played *Iago*, *Pythias*, *Isidus*, *Richmond*, *Bassanio*, and other tragic roles. Then followed an engagement in the road company of *The Professor*, in which I played *Beauregard*."

"Were you in the New York city cast of *The Professor*?"
"No; my first New York appearance was as Gordon Hayne in *Held by the Enemy*, at the Madison Square Theatre, on Aug. 16, 1886. Being credited with a hit in that part, I have since had no difficulty in obtaining good engagements. When the late Lillian O'cott produced *Theodore*, which I accepted, as it was the best male role in the piece, I next appeared in December, 1887, as *Iago* and *Cassius* for two special performances at the Academy of Music in Philadelphia. Following this I was engaged to support Mrs. Potter, and closed the season as Dr. Cheverly in *Called Back*. My next engagement was only of six weeks' duration, but during that time I learned more about acting than I had ever learned before. That was owing to my good luck in being engaged by Joseph Jefferson to play the role of Sir Lucius O'Trigger in *The Rivals*. My association with such artists as John Gilbert and Mrs. Drew, and especially

the artistic association and stage direction of Mr. Jefferson, a past master in the art of acting, has been invaluable to me in every part I have played since. It made me ambitious, for one thing, to do something better than act the same part night after night on the road, and from that time on I devoted myself as much as possible to originating characters in the New York productions of new plays in Boston, Philadelphia, and other large centres."

"Suppose you cite some of the parts you originated."
"Well, they include Frank Berensford in *Bells of Haselmere*, in the first American production of that play; Stephen Morton in *The Editor*, Richard Doubleday in *Boucault's last play*, *A Tale of a Coat*; Harold in *Power of the Press*, Tom Wentworth in *Work and Wages*, Prince Saviani in *Jocelyn*, Fracatelli in *An American Countess*, Dick Salsbury in *Loyalty*, Lord Revelstoke in *The Inspector*, Constantin Ritz in *The Clemenceau Case*, Tom Haywood in *Mary Lincoln*, M.D.; Hugh O'Donnell in *The Homestead*, Edward Thornton in *Shenandoah*, Mr. Scoley in *A Night's Frolic*, Oliver St. Aubyn in *The Crust of Society*, Vladimir Bazaroff in *Llorine*, Edgar Braine in *The Juggernaut*, and many others."

"What other characters do you recall to have played?"
"Haven't I recalled enough? Did I mention Ben La Bree in *The Inspector*? No? That's one other. I played Reuben Warner in the production of *The Lost Paradise* at the Columbia Theatre, Boston, and Royal Mackenzie in *The Stepping Stone* when that play was brought out in New York at the Standard Theatre. The season of 1892-93 I played Lord Rhutree in *Mary Maberly*, and Lanigan Beam in *Squirrel Inn* for the Theatre of Arts and Letters. I also played the leading part with Lillian Lewis at Herrmann's Theatre in the New York production of *Credit Lorraine*. Other parts I have played are Frank Calvert in *A Modern Mephisto*, and Henri de Sartoris in Boston with Sadie Martinot, season of 1893-94. Afterward I supported Marie Burroughs on her starring tour, appearing as Judah and *Roméo*, and originating the title-roles in *The Prodigate* and *The Scapegoat*. Season of 1895-96 I originated the character of Colonel Thorpe in *The Heart of Maryland*, and played it throughout the season in New York at the Herald Square Theatre. Since then I have played *Frederic* in the Broadway Theatre production of *L'Arlesienne*, and the leading role in *Pharaoh's Daughters* and *The Great Northwest* respectively. Last season I originated the part of Dirk Kamssett in *Cumberland* '61, and continued to play that part throughout the season. For the first four weeks of the next season I shall appear with Stuart Robson in the new play in which he is to appear at Wallack's Theatre. Meanwhile I'm going out of town for a vacation."

"Before you start you'll have to answer one or two more questions. You've given me your stage record. Now give me your method—if you have any—in regard to your knack of making any role you assume stand out in bold relief."

"I have no method in that respect. I simply try to get all there is out of a part, and I take it, that is what an actor ought to do. And the best way to get all there is in a part is to play for the success of the play. I don't think that fact is appreciated by most actors. When I go to rehearsal my principal business is to digest the play in order to determine the proper relation of my part to the play as a whole. But I never intentionally tried to or ever did take a scene away from another actor. For my part, the more good actors a cast contains the better it suits me, for I believe that competition is the soul of acting just as much as competition is said to be the soul of trade. Fine acting on the part of others always inspires me to do my best. On the other hand, commonplace or slovenly work on the part of the rest of the company always discourages me."

"What did you do on the recent tour of the Lamb?"
"I sang and blacked up in the minstrel first part. In the olio portion of the entertainment I gave a burlesque of myself in *The Heart of Maryland*. I also gave an imitation of Augustin Daly, which Willie Collier intended to do originally, but he found he had too much on his hands, so that indispensable portion of the entertainment was assigned to me. Of course, there was nothing malicious about it. You see I was just as willing to burlesque myself as Mr. Daly. It was all done in the spirit of fun."

"Have you any intention of starring?"
"Yes, if I can get the plays for that purpose. It's my idea that a star should have a number of plays available, so that if the first fails he can try one after the other till he strikes something that suits the public. By the way, I'm adapting a play myself from a foreign source, one that seems to have been overlooked by the adapters, so I'll withhold the title for the present."

"Now, tell me an anecdote about yourself or somebody else, and we'll cry quits."

"I'll tell you one about John Stetson. They fasten almost everything on to Stetson, but this is genuine. It happened at the Globe Theatre during a rehearsal of *The Crust of Society*. Carrie Turner was cast for Mrs. Chappel, and I was cast for Oliver St. Aubyn. In one of our scenes Miss Turner mispronounced the word *exemplary*, placing the accent on the second syllable. So I told her in an aside that the accent should be placed on the first syllable, but that she needn't take my word for it, and to consult her dictionary before the next rehearsal. Well, when she came to the word 'exemplary' at the next rehearsal she hesitated a second, then said: 'Oh—ah—yes, I remember, ex—em—plary—thank you, John—you're right. I looked the word up in the dictionary.' This aside to me attracted Stetson's attention, and he came over to Miss Turner and asked her what the trouble was. She tried to explain that there was no trouble, but that it was merely a question as to how the word *exemplary* should be pronounced. Stetson, however, didn't quite grasp the situation, and jumping at the conclusion that there was some altercation between us, in regard to the pronunciation of the word, decided he would have the matter decided once for all by the final court of appeals, and turning to the stage-manager he asked: 'What is it in the manuscript?' And Stetson never understood why everybody in the company turned their back on him in a fruitless attempt to conceal their laughter."

THE ELKS.

The Elks of Ohio will give a reception to Grand Exalted Ruler Gavin at Sandusky, Aug. 11.

RECOLLECTIONS OF PLAYERS.

XII.

(Copyrighted, 1898, by Harrison Gray Fiske.)

Lysander Thompson, the Yorkshire actor, was probably the truest exponent of the Yorkshireman ever seen in this country. He came here, if my memory serves me correctly, late in the forties. I saw him first in 1848 or '49. He was received with universal acclamation, and the press were unanimous in pronouncing him a great artist. I was not over sixteen or seventeen years old when I first saw him act, but I retain a very lively recollection of his work. I had never heard the Yorkshire dialect spoken, on or off the stage, until I heard it from the lips of this incomparably great Yorkshire actor. It so captivated me that I found myself repeating the salient speeches as I had caught them in listening to him. Morn, noon and night they were with me, and to this day I recall, verbatim, several of the lines that especially impressed me. I have heard many actors since his time in Yorkshire parts, and some of them have done very well, but none have ever reached the purity and sweetness of the dialect as spoken by Thompson."

He was a large, well-built man, easy in movement and most attractive in manner. His features were expressive, lit up by a pair of eyes that spoke volumes when his tongue was silent—one of the excellencies, by the way, for which our great comedian, Joseph Jefferson, is so remarkably conspicuous. If you have not observed this before, watch him closely when you are privileged to see him again—and I hope, my dear reader, your opportunities may be many. But to return to Thompson: His voice was full, mellow and musical, affording him, it seemed, almost unlimited freedom in running the whole speaking gamut, from the lowest to the highest note, so that he was never disappointing. In short, a most manly, sympathetic, magnetic actor; another actor, and I have before mentioned several, whom you could not cast away from you when you left the theatre, but who entered your life forever after passing out of his immediate presence."

In proof of this, I must be pardoned for stepping into my own life a little in order to relate a circumstance that well illustrates Thompson's impressive work and peculiar bearing upon my after professional career in one particular. To the unimpressionable it may seem like a fairy tale, but there are those who will readily and perfectly understand me, and to those want follows may appeal: A number of years rolled by after my seeing Thompson before I was called upon to play a Yorkshire part. It might naturally be supposed that I was upset and nervous when I found my name on the call board for a Yorkshire part. On the contrary, I never was more delighted. It appeared to me that my great opportunity had at last arrived. The memory of Thompson's handling of certain words, his peculiar sounding of the vowels, came to me like a flash, and I felt myself carried along in the study of the part under Thompson's influence. This declaration sounds almost supernatural in its bearings, does it not?

But this is not the first time I have so expressed myself. I have said the same thing several times, in my past prominent career, when interviewed, and always with the same confidence. I never studied the Yorkshire dialect from any other actor—indeed, there was none other to study from—therefore Thompson, in a Yorkshire role, was my only teacher. The part to which I have referred was *Steve Hargrave*, the deformed, in *Aurora Floyd*. If the doubtful care to turn to the files of the Washington papers of 1865-66, they will find that my first effort in a Yorkshire role was pronounced a success. It has been my privilege to play several Yorkshire parts since—Daniel Duncie being one of them. That I ever played other than straight English speaking roles is doubtless news to this generation of playgoers, and possibly unknown to very many of the up-to-date professionals. But when it is considered for how many years I was a plodding, hard-working stock actor before I dared enter the stellar field—and even then forced into it—where the actor was not asked what part he liked best, what part he thought best suited to him, but was cast for any and every kind of part under the sun, and which he was expected to play satisfactorily, at least to the management, it will not appear strange that I, for so many years past regarded as an actor of the robustness, heroic, or tragic school, should have become familiar with the entire range, from the spoony lover to the gallant hero, the canny Scot, the wild Irishman, the nasal Yankee, the Yorkshire lad, the dense Dutchman, the nervous Frenchman, and what not. We had to play what we were cast for, and we stood not upon the order, but did at once what we were told to do as best we could."

And so a universal versatility was forced upon us, governed by the inexorable law that made no distinctions. If there were any cliques, professional or managerial cabals, in the days of my apprenticeship, ready to push to the front incompetents or crush the life out of aspiring merit, I never heard of them, and I think my eyes and ears were pretty wide open to all my surroundings. The absolute ability of actors was tested in this versatile course to the utmost tension; and many of the ripened and finished artists of to-day, regarded now as signally great in special roles, are only the fullest developments of some of the marked peculiarities they exhibited during their early versatile training."

Pray pardon such digression from the subject of this sketch—such entering into discussion of facts relative to my own life and the conditions prevailing when I was a younger man than I am now—conditions that made me love the art of acting and respect and admire those who were then in authority, our managers, God bless them! They were like our fathers then. How many managerial fathers have we now? FRANK C. BANGS.

MIRROR CALLERS.

Among those who called last week at THE MIRROR office were:

Alice Moore, May E. Cunard, Grace Gray, Mazie Wallace, May Donohoe, Charlotte Lambert, Kate Dale, Katie Beck, Gusie Gardner, Rachel Dean, Charlotte Dean, Mayne Keaty, Eva Leslie, Lillian Harris, Mrs. Charles A. Loder, Maud Courtney, Gertrude Mansfield, Eleanor Lane Bell, Catherine Barthe, Emily Dodd, Gladys Earle, Emma Italia, Minnie Jarlos, Emma Sardon, Clara B. Dickey, Mrs. W. G. Cuff, Carrie Lee Stoyie, Mamie Johnston, Lilly Lyons, May E. Taylor, Anna Lee, Hattie Waters, Nettie Black, May Levinge, Maud B. Hayes, Ethel Harris, Marie Munton, Edyth Totton, Edith P. Tillman, Maud R. Stover, Lillian Sterling, Marie Dantes, Lillian Haines, Lillian Nordica, Clara Rainford, Edna Cod-

NEW YORK THEATRES.

B. F. KEITH'S NEW UNION SQUARE THEATRE

R. F. ALDER - General Manager
R. K. HODGSON - Resident Manager
Devoted to Mr. Keith's Original Idea.

CONTINUOUS PERFORMANCE.

Successful since July 5, 1885.

BEST VAUDEVILLE IN NEW YORK.

KOSTER & DIAL'S 30c. ADMISSION.

ALFRED E. AARON - General Manager.
ONLY MUSIC HALL IN AMERICA.

COOK'S TOUR. 100 PEOPLE STAR CAST

ROOF GARDEN—Vaudeville; Rogers Bros. and others.
One admission to Roof Garden and Music Hall.

PASTOR'S

Centenary Performance, 14th St., 30th St. & 4th St.
Daily from 12:30 to 11 P. M.
Tony Pastor will present Fields and Lewis, Chas. Grape-wine, Canfield and Carleton, The Lavelles, Conway and Claid, Benson, Black and Lulu, Allyn and Lingard, W. W. Bole, Ford Brothers, Band Bradley, The Wests, Mlle. Gerson, Barton and Eckhoff.

PEOPLE'S THEATRE, New York.

A. H. SHELTON & CO., - Lessees
For open dates next season address
A. H. SHELTON, People's Theatre, N. Y.

Mirror Readers Price 80c.
Keep your copies in

OUR NEW FILE

Holds 52 issues, keeps your papers in perfect order, and ready for reference.

Price 80c. THE NEW YORK DRAMATIC MIRROR, 148 Broadway, N. Y.

SCHUYLKILL HAVEN, PA.

P. O. S. OF A. OPERA HOUSE

Under new management. Booking first-class attractions only. Population 10,000, including surrounding towns and Orwigsburg. Seating capacity 800. Now booking season 1898-99.

A. S. KOENIG & CO.,

Lessees and Managers.

YPSILANTI, MICH.

YPSILANTI OPERA HOUSE

Seats 903. Population to draw from, 23,000. Splendid show town for good attractions. Strong attraction wanted to open about Sept. 20.

QUIRK AND GALLUP, Mgrs.

dington, Grace Ogden, Ada Melrose, Ethel Harris, Mrs. M. Smith, Anna Boyd, Emma Etalina, Lucy Hayes, Mrs. H. Bond, Mrs. H. Mack, Lizzie May Ulmer, Mrs. Florence Firlin, Alice M. Keilar, Polly Stockwell, Gilberte Learock, Ada Rivers, Annie Buckley, Maggie Wilburn, Helen Yorke, Anna Bascom, Jack J. Farley, S. Lee Daniel, George D. Hope, John Mackay, Ralph Howard, F. M. Kendrick, Sam Leisher, Lorimer Johnstone, Harry W. Reed, Howard I. Elmore, Genaro and Bailey, Clayton Legge, M. Narkes, W. H. Post, S. Howard Cules, Mark Fenton, Grant Stewart, Bury Dasset, W. Burns, Ed McDowell, Harry Burkhardt, Rob A. Bennett, Addison Pitt, Frank P. Haven, Ferris Hartman, Jack Palmer, George H. Davison, George T. Farren, Joseph Maddern, E. S. Brigham, Tony Farrell, W. E. Flack, C. Quimby, Sanford Dodge, Harry B. Marshall, Hennessy Le-roy, Paul Cazeneuve, Frank Hodges, W. M. Bates, Will Kruger, M. Baker, W. E. Silcock, Varne Armstrong, Nestor Curran, Harry W. Reid, W. F. Crossley, Clarence Fleming, J. H. James, Harry Haulton, W. W. Freeman, C. Turner, Ed J. West, Robert Polson, R. Beresford, George Arvin, Frederick Logan, Irving Williams, E. B. Tilton, Angelo Veleri, F. T. Chambers, J. B. Muckie, Samuel Freedman, Joe Walsh, Thomas Movel, George H. Robertson, W. E. Butterfield, J. Kent Cahn, F. A. Shaw, George J. Appleton, Hal W. Brown, Herbert Beckwick, Thomas A. Russell, J. H. Helman, Charles A. Loder, Robert Dudley, J. B. Hollis, Gerald Griffin, A. Robinson, J. D. Griffin, Fred Eckhart, Walter Vincent, W. Townsend, Robert McIntyre, Herman Noble, Joe Cawthorn, J. Kyrie McCurdy, Charles H. Prince, Cora Payton, Arthur Mercer, F. A. Minard, William Hodgman, W. J. Bowen, J. Manrice, Julian Greer, W. J. Halpin, Ralph E. Cummings, J. F. Henley.

LETTER TO THE EDITOR.

MR. KAUFMANN RESPONDS.

PITTSBURG, PA., July 1, 1898.

To the Editor of The Dramatic Mirror:

Sir—The statement which Colonel T. Alston Brown makes in your last issue is precisely what I expected of him. It is so extremely silly that I have hesitated to take up your space in consideration of it. I only do so through fear of Colonel Brown's forming a wrong impression from my silence.

It will be remembered that Colonel Brown directly asserted that the excerpt from the *Pittsburgh Dispatch* used by THE MIRROR was "taken bodily from his history." The assertion would leave the impression that what THE MIRROR printed and the entire *Dispatch* article were taken from the book. To favor his case Brown flashes up a measly nine lines of his book which are similar only in arrangement of the translated titles of Mrs. Stowe's story. These nine lines were to prove that the seventy or seventy-five lines in THE MIRROR and the column and a half article in the *Pittsburgh Dispatch* were "taken bodily." The Colonel is amusing. He should try something in the comedy line. If he insists upon doing what he calls serious work, he should know that the mere record of titles of books is not his exclusive property. If he can get that into his head without muddling it the funny side of his case may be apparent to him.

I desire to repeat my former statement that my information did not come from Colonel Brown's book. If it did credit would have been given him for it. As a matter of fact I know absolutely nothing about his book beyond what he publishes in his letter, and to that I am willing to take an affidavit at any time. My information regarding the titles of the books and plays came from several sources, none of which bears the slightest relationship to the Colonel's wonderful history. I do not think he will deny the existence of such information outside of his book. If he does he simply displays ignorance and a historian of his pretensions. From what I have heard of him Colonel Brown is a man up in years, but not old enough, apparently, to know that everything he uses in his writings is not absolutely and completely his own property. He should get rid of this notion. If he does not I fear for the Lord's Prayer or the reports of the next census, should he think fit to make use of either in his next book.

W. G. KAUFMANN.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$40;
Half-page, \$75; One page, \$140.
Professional cards, \$1 a line for three months.
Two line "display" professional cards, \$3 for three
months; \$5 for six months; \$9 for one year.
Managers' Directory Cards, \$1 a line for three months.
Reading notices (marked "A" or "B"), 50 cents a line.
Charges for inserting portraits furnished on application.
"Preferred" positions subject to extra charge. Space on
last page exempt from this condition.
Back page closes at noon on Friday. Changes in stand-
ing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements
every Monday until 7 P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Pay-
able in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid

The Dramatic Mirror is sold in London at Low's Ex-
change, Trafalgar Buildings, Northumberland Ave., W. C.
In Paris, at the Grand Hotel Cosmopolite, and at Brenano's
17 Avenue de l'Opera. The trade supplied by all News
Companies.

Remittances should be made by cheque, post-office
order, or registered letter, payable to The
New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manu-
script.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK, - - - - JULY 23, 1898.

Largest Dramatic Circulation in the World.

SUMMER SUBSCRIPTIONS.

Members of the profession going out of town
for the Summer may subscribe for THE MIR-
ROR from this office for one, two or three
months upon the following terms: One month,
45 cents; two months, 85 cents; three months,
\$1—payable in advance. Address changed as
often as desired.

CURRENT AMUSEMENTS.

Week Ending July 25.

New York.

METROPOLIS (Third Ave. and 143d St.), Closed.
OLYMPIC (Third Ave. bet 139th and 140th Sts.), Closed.
HARLEM OPERA HOUSE (129th St. nr. Seventh Ave.),
Closed.
HARLEM MUSIC HALL (129th St. nr. Seventh Ave.),
Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.),
Vaudeville.
PLEASURE PALACE (25th St. bet. Lex. and Third Ave.),
Continues Vaudeville—1:30 to 11:00 P. M.
TERRACE GARDEN (25th St.), Closed.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Ninth Ave., 43d and 41st Sts.), Roof Gar-
den, Vaudeville.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and
40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), Closed.
CASINO BOOP-GARDEN (Broadway and 39th St.), VAU-
DEVILLE.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 38th St.), Closed.
GARRICK (38th St. bet. Sixth and Seventh Aves.),
Closed.
KOTTER & HALL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (135-137 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
RIJOU (129 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALLY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 28th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MINERS' (218-214 Eighth Ave.), Closed.
HARBOUR SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 33d and 34th Sts.), Closed.
EDEN MUSE (West 23d St. nr. Sixth Ave.), Features in
WAX—CONCERTS and VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (33d St. bet. 6th and 7th Aves.), Continues
Vaudeville, 12:30 to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed.
INVESTING PLACE (Southwest cor. 18th St.), Closed.
KENTON (East 14th St. nr. Broadway), Continues VAU-
DEVILLE, 12:30 to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), Con-
tinues Vaudeville—12:30 to 11:00 P. M.
STAR (Broadway and 19th St.), Closed.
GERMANIA (147 East 9th St.), Closed.
LONDON (335-337 Bowery), Closed.
PEOPLES' (199-201 Bowery), Closed.
MINERS' (165-169 Bowery), Closed.
ITALIA (45-47 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (389 Fulton St.), Closed.
HYDE AND BEHMAN'S (340 to 352 Adams St.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), Closed.
EMPIRE (101-107 South 9th St.), Closed.
GAYETY (Broadway and Mott St.), Closed.
RIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (385-387 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

STAGE TRAINING.

DRAMATIC newspapers in England are
urging the adoption of some system by which
actors may be trained. The star and combi-
nation system in Great Britain has eliminated
the stock company method as that method
was for years eliminated here by stars and
combinations, with results quite as discourag-
ing there as here. In fact, before the prom-
ised renaissance here of the stock company
there were training means in this country
that apparently had no like in England—the
dramatic schools which here still flourish.

There are many persons of standing who
insist that the dramatic schools are in a great
measure useless; but the fact remains that

they increase in number, and that fact is sup-
plemented by the fact that many of their
graduates are in honorable positions on the
stage, while their work is carefully watched
by managers in search of new personalities
for the theatre.

The stock company movement here, how-
ever, not only promises to greatly influence
the return of normal independence in the
theatre, but it again supplies that variety of
work which makes actors. If the stock com-
panies do nothing else, they will furnish
the American stage with players who, lifted
from the monotony of single parts played in-
terminably, are able to illustrate their artis-
tic energy in a variety of roles. It promises
to replace a body of actors condemned by the
former system to isolated lines with a body
of actors whose visions have been enlarged,
who can versatily perform, and who in con-
sequence have a broader ambition. The
American stage, in short, will in the future
greatly benefit from the condition that now
prevails here.

In some things of dramatic art this country
is confessedly behind England. In other
things it is better off than England.

ITS MEANINGS NOT CLEAR.

THAT there was an attempt by Congress to
make less inequitable than they were in the
original draft the provisions of the war
revenue bill that applied to amusements was
shown in THE MIRROR last week. But that
the bill as it became a law is clumsy, am-
biguous and difficult to analyze in its relation
to amusements may be seen from those pro-
visions which are here reprinted:

Six. Proprietors of theatres, museums, and con-
cert halls in cities having more than twenty-five
thousand population, as shown by the last pre-
ceding United States census, shall pay one hundred
dollars. Every edifice used for the purpose of dra-
matic or operatic or other representations, plays,
or performances, for admission to which entrance
money is received, not including halls rented or
used occasionally for concerts or theatrical repre-
sentations, shall be regarded as a theatre: *Provided*,
That whenever any such edifice is under lease at
the passage of this act, the tax shall be paid by the
lessee unless otherwise stipulated between the par-
ties to said lease.

Seven. The proprietor or proprietors of circuses
shall pay one hundred dollars. Every building,
space, tent, or area where feats of horsemanship or
acrobatic sports or theatrical performances are ex-
hibited shall be regarded as a circus: *Provided*,
That no special tax paid in one State, Territory, or
the District of Columbia shall exempt exhibitions
from the tax in another State, Territory, or the
District of Columbia, and but one special tax shall
be imposed for exhibitions within any one State,
Territory, or District.

Eight. Proprietors or agents of all other public
exhibitions or shows for money not enumerated in
this section shall pay ten dollars: *Provided*, That a
special tax paid in one State, Territory, or the Dis-
trict of Columbia shall not exempt exhibitions
from the tax in another State, Territory, or the
District of Columbia, and but one special tax shall
be required for exhibitions within any one State,
Territory, or the District of Columbia.

The nebulous idea of the legislators as to
amusements has been commented upon by
THE MIRROR, and the queer mixture of the
classes of amusements in this law illustrates
that idea. It will be difficult for the expert
in amusements to tell just what Congress has
attempted to do in this bill, and it is probable
that it will be still more difficult for lawyers
and judges to construe the quoted provisions
when they provoke litigation, as they promise
to do.

It would seem that the purpose of Congress,
as expressed in this law, was:

First, under Division Six, to annually tax
the lessees of theatres in cities of over 25,000
inhabitants \$100 each. Plainly, Division Six
was meant to apply to regular theatres.

Second, under Division Seven, to annually
tax every circus \$100 in each State, Territory
or District (meaning the District of Columbia)
in which it may exhibit. The words "theat-
rical performances" in Division Seven were
no doubt meant to cover such performances
incident to the circus.

Third, under Division Eight, to tax the
proprietors of traveling companies \$10 for
each company in each State, Territory or
District. But the verbiage of this division in
its relation to the other divisions is so unin-
telligible that its purpose is open to question.

LAST week the newspapers made a "theat-
rical" sensation out of the reported death in
Europe of a notorious woman who had sought
to trade upon her notoriety in the theatre. A
later report was to the effect that this woman
was still alive. She never can have any
legitimate business on the stage, and yet it is
possible, under some idiosyncrasy of the
"management" that now so frequently dis-
graces the theatre, that the report of her
death was but a preliminary to her stage
exploitation.

NOBODY—unless it be some small preacher
who sermonizes in the spirit of a hundred
years ago—nowadays doubts that the world
moves. Last season a well-known actor
made several addresses from pulpits in various
cities visited by him, and on Sunday, July
10, a well-known player spoke in a pulpit at
Bay City, Mich., in defense of the stage and
stage people, before an interested congrega-
tion that included the pastor of the church.

PERSONAL.



ROBERTSON.—Forbes Robertson, whose
latest portrait heads this column, recently
filled a successful engagement in Berlin, co-
starring with Mrs. Patrick Campbell, and has
lately produced at the Prince of Wales' The-
atre, London, Pelleas and Melisande, a
drama by the "Belgian Shakespeare," Maur-
ice Maeterlinck. Mr. Robertson was of the
cast of Thermidor, at Proctor's Theatre here,
in 1891.

PARKER.—Louis N. Parker, the dramatist,
is enjoying a brief vacation at Waldeck-
Pyrmont, North Germany.

HARE.—Upon his return to London from
his provincial tour, John Hare will produce a
new comedy by Arthur W. Pinero.

RIMMA.—Fritz Rimma, of George Ed-
wards' Gaiety Theatre company, and seen
here in The Gaiety Girl and In Town, was
married in London, on July 4, to Lily
Leverne, a prominent English actress.

ROBINOW.—A. Gordon-Robinow will sail
tomorrow (Wednesday) on the White Star
liner *Germanic*, to visit London and his home
in Scotland, returning in September.

COWARD.—Edward Fales Coward, dramatic
editor of the New York World, departed for
the Adirondacks last Saturday, to spend the
next fortnight there with his wife and child.

SCHOEFFEL.—Agnes Booth-Schoeffel and
her son, Sydney Booth, were among the pas-
sengers on board the new steamer *New Eng-
land* when she made her maiden trip to
Boston. They have gone to Manchester-by-
the-sea for the Summer.

DAVENPORT.—Fanny Davenport has been
fighting a brave battle for life at her home,
Melbourne Hall, Duxbury, Mass. The close
of last week found her condition greatly im-
proved, and her anxious friends hope that the
end of the Summer will find her well on the
road to recovery.

MARLOWE.—Word has been received in
Boston that Mildred Aldrich and her sister,
Edna, are in Switzerland with Julia Mar-
lowe. The party will remain there for sev-
eral weeks longer.

MITCHELL.—Kitty Mitchell, the comedienne
who scored the chief success of the Boston
review, Around the Town, paid the penalty
of her success by overworking. The day after
the piece closed its run she collapsed from
nervous prostration, and has since been under
the constant care of two physicians.

GOLDEN.—Grace Golden lost a gold watch
in December, and the police recovered it last
week from a negro who took it to a jeweler
for repairs. The negro said he came by the
watch through a man who had found it in
Broadway. The timepiece was given to Miss
Golden by an uncle upon her debut as Cerise
in *Erminie* in 1889.

BLACKWOOD.—John H. Blackwood, busi-
ness-manager for Creston Clarke and later
with Francis Wilson, is at the front with the
Second Army Corps representing the Scrant-
on *Truth*.

KINKEL.—Lulu Kinkel, a young woman
well known in the musical circles of St.
Louis, has just obtained the first prize for
violin playing at the Conservatory of Music
at Brussels, where she has been studying for
the past three or four years. Before going
abroad, she played a number of times at con-
certs in St. Louis, and also in the orchestra
at the Grand Opera House. Her playing at-
tracted a great deal of attention at the time.

CLARK.—Hilda Clark is sojourning in
London.

MATLACK.—Bennett Matlack is seriously ill
at his home, 676 Greene Avenue, Brooklyn,
where he will be pleased to have his old
friends call to see him.

MCWADE.—Robert McWade, who was an-
nounced last week to appear at a vaudeville
house in a condensed version of Rip Van
Winkle, says that he made no contract for
such an appearance. He denies that he has
any intention of entering vaudeville, and is
concentrating all his attention upon the new
roles he is to play next season with Julia
Arthur.

COURTLEIGH.—William Courtleigh, upon in-
vitation, occupied the pulpit of the First Uni-
versalist Church, Bay City, Mich., on Sunday
evening, July 10, and delivered an interesting
address on "The Relation of the Church to
the Stage." The Rev. T. W. Illman, pastor

of the church, introduced the actor to the con-
gregation in a happy and liberal manner.

REED.—Roland Reed came to town yester-
day. He is an ardent angler, and is enthu-
siastic over a trout stream in Pennsylvania
where he intends to fish for the next two
weeks.

ROBINSON.—Mr. and Mrs. Frederick Robin-
son are now residents of Brighton, England,
where they have a beautiful cottage. They
have long regarded London as the most at-
tractive city, and they wish to make their
home near it.

NIELSEN.—Alice Nielsen, while crossing the
Pacific, tarried at Honolulu, and has written
for a New York newspaper an interesting
letter upon the political outlook of the
Hawaiian Islands.

ARCHIBALD.—In the list of MIRROR cor-
respondents who have gone to the front no men-
tion was made of James F. I. Archibald,
who was one of the first to venture from San
Francisco, and who was wounded near San-
tiago. Mr. Archibald is acting as war cor-
respondent for the San Francisco Post.

MCMAULEY.—Mrs. Rachel McAuley is again
seriously ill at her home in this city.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous
inquiries or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of THE MIRROR will be forwarded.]

ALEXANDER H. LAIDLAW, JR., New York city:
Yes; both plays had long runs in England.

ARTHUR F. SHELTON, Albany, N. Y.: Shea's Mu-
sic Hall, in Buffalo, N. Y., was opened in 1891.

R. D. K., Louisville, Ky.: Charles H. Vandenhoff
died at Seattle, Wash., on April 30, 1890.

A. T. A., Saratoga, N. Y.: No; Alfred Dura, the
French librettist, is not living. He died in Paris in
1889.

OPERAGUER, New York city: Madame Fursch-
Madi was first heard in Italian opera in this coun-
try in 1882.

S. M. TROY, N. Y.: The Overland Route was writ-
ten by Tom Taylor. Yes; the play has been pub-
lished.

ENQUIRER, Boston, Mass.: Pinero was first sung
in New York city at the Standard Theatre, on Janu-
ary 15, 1879, under the management of J. C. Duff.

HARRISON O. TURNER, Poughkeepsie, N. Y.:
John E. Scott was born in Philadelphia on Oct. 17,
1808. He made his first stage appearance on July 2,
1828, at the Park Theatre, New York, when he acted
Malcolm in the Macbeth of Junius Brutus Booth.

E. N. J., Waterbury, Conn.: 1. "French's Edi-
tion" refers to the plays published by Samuel
French, 23 West Twenty-second Street, New York
city. 2. Apply to a theatrical vigner. See
French's catalogue, page 68, under heading, "The-
atrical and Fancy Costume Wigs."

F. I. HARRISON, Providence, R. I.: Yes, the title
The Bicycle Girl has been used. A play with that
title was written by M. A. Wolf, and was produced
at Red Bank, N. J., on Aug. 21, 1895. A play of the
same name, the authorship of which was credited
to Louis Harrison, was produced at the Park The-
atre, Philadelphia, Pa., on Sept. 21 of the same year.

C. R. H., Philadelphia, Pa.: In Philadelphia The
Two Orphans was acted 131 times at the Museum,
from July 17, 1876, to Nov. 4, 1876. Of these per-
formances ninety-six were night performances and
thirty-seven were matinees. After Nov. 4 the play
was given at four matinees during each of the two
succeeding weeks, making the total run of the play
in Philadelphia 141 performances.

G. S. WEEPER, Fultonville, N. Y.: 1. No, he was
not America's representative actor. 2. Joseph
Jefferson, Richard Mansfield, or Nat C. Goodwin. 3.
According to some authorities Edmund Kean on the
English stage and Edwin Booth on the American
stage. According to other authorities David Gar-
rick and John Philip Kemble on the English stage
and Edwin Forrest and Junius Brutus Booth on the
American stage. 4. Forrest, himself, thought that
he was seen to the best advantage as King Lear. It
is related that on one occasion when informed by a
friend that he had played Lear on the previous
evening with more than his usual power, Forrest
replied: "Play Lear! What do you mean, sir? I
do not play Lear! I play Hamlet, Richard, Shy-
lock, Virginia, if you please; but, egad, sir, I am
Lear."

L. F. B., Philadelphia, Pa.: The passage occurs in
an article entitled "The Decline of the Drama,"
which Dion Boucicault contributed to the North
American Review. The passage was as follows:
"As a low state of health is liable to let in a score of
maladies, so a low state of the drama has developed
the commercial manager. This person in most in-
stances received his education in a bar-room, and
on the far side of the counter. The more respect-
able may have been gamblers. Few of them could
compose a bill of the play where the spelling and
grammar would not disgrace an urchin under 10
years of age. These men have obtained possession
of first-class theatres and assumed to exercise the
artistic and literary functions required to select
actors, to read and determine the merit of dramatic
works, and preside generally over the highest and
noblest efforts of the human mind."

W. S. CARLETON, San Francisco, Cal.: Talma was
the son of a French dentist established in London.
He was born and educated in Paris, but he spent his
vacations in England, and his gloomy temperament
was ascribed by his compatriots to his early experi-
ence of the London climate. He followed his
father's profession for a short time, stealing inter-
vals of leisure to gratify his natural tastes in the
study of poetry, ancient history and costume. He
made his first appearance at the Théâtre Français
on Nov. 21, 1787. The reform in costume begun by
Le Kain and Clairon was zealously carried on by
Talma, and his noble bearing and fine countenance
assisted his efforts in this direction. Talma died at
Paris in October, 1808, and was buried at Père la
Chaise. A large number of friends and admirers
attended his obsequies, and two funeral orations
were delivered at his grave. The excommunicative
decree against actors was not then annulled, but
any priest who had attempted to put it in force on
that occasion would have run considerable personal
risk.

STAGE-MANAGER, Montgomery, Ala.: The "de-
capitation" trick is done as follows: The clown is
placed face downward upon the block. His head is
then covered with a cloth. Harlequin then begins
to—or at least appears to—cut off the clown's head
with a huge knife. He then removes the cloth and
holds up the severed head. After a while he takes
it back to the block and places it by the side of the
headless trunk, the head being again wrapped up in
the cloth. Then he removes the cloth and places a
lighted cigarette in the mouth of the head. The
cigarette begins to glow, smoke comes from the
nose, and the eyes begin to roll. Apparently horri-
fied, harlequin throws the cloth again over the head,
seizes it, places it in its original position on the
shoulders of the clown, and kneads it to the body.
The clown then rises and bows to the audience.
The trick is explained in Hopkins' "Magic" as fol-
lows: "As soon as the clown lies on the box and his
head has been covered with the cloth, he passes his
head through an invisible opening in the top of the
box. An assistant inside of the box passes up the
dummy head, which is an exact facsimile of the
clown's head and face. This is seized by harlequin,
who makes as much sport of it as he can see fit. When
he places it by the side of the trunk, in reality he
passes it through an opening in the top of the box to
the assistant within, who substitutes his own head
(which is painted to match the other two) in place
of it. The other steps in the performance readily
follow. The cloth which the harlequin always
carries conceals all the sleight of hand and the
whole performance is a series of surprises."

THE USHER.



The "American invasion" of London—as the presence there this Summer of three or four attractions from this side has been misleadingly termed—is chiefly valuable for establishing the fact that the English public has no prejudice against our stage products, although it reserves the same right to accept or to reject them, according to their merits, that we exercise toward them.

In other words, good plays and good actors are welcome in England, provided they are adapted to the somewhat peculiar requirements of British taste.

The idea, prevalent here not long ago among certain persons, that anything and everything American would "go" in London, has been shattered, and this gives as much reason for congratulation as the collapse of the earlier notion that nothing bearing the American stamp could get fair play.

Sifting the reports that have reached us during the past few months concerning the experiences of American ventures in London, we find that the results have not been altogether triumphant.

The Belle of New York has enjoyed a run of genuine prosperity, and it is the one exception to the record ranging from middling success to failure.

In Too Much Johnson Mr. Gillette did not sustain the favorable impression he created in Secret Service last year.

Potter's patchwork play, The Conquerors, in spite of revision, aroused protest and lasted but a short time.

A Stranger in New York came a cropper. The Heart of Maryland met with fair patronage only, although both it and Mrs. Carter won a meed of praise from the press.

Foreign engagements have ceased to operate as advertisements here for plays and actors.

The press-work machinery has been worn out. Readers no longer believe the prismatic accounts cabled over about London debuts and first-nights. They have been deceived several times too often.

In the circumstances the London engagement so eagerly craved by every American star is scarce worth the candle.

No one should visit the British capital professionally unless he is morally certain that he has something to offer which is really wanted there. Otherwise, loss and disappointment inevitably will be his portion.

Mr. Daly's lighter offerings next season will be The Runaway Girl and The Greek Slave, both musical pieces of the sort that he has successfully interspersed with his more ambitious productions the past few years.

In addition to these novelties Mr. Daly has several new plays under contract for production by Miss Rehan and the stock company.

It is not yet decided whether or not Miss Rehan will fill the three months' time secured by Mr. Daly at the Fifth Avenue Theatre next Winter.

The report is current that Julia Marlowe's manager purposes to present her next season in a modern "society" play.

The wisdom of this plan remains to be demonstrated; but at first glance it seems like a mistake for Miss Marlowe to abandon, even temporarily, the Shakespearean and poetic drama with which she has been long and favorably identified.

There are few actresses now before our public that are successful in "legitimate" plays, and it is questionable whether Miss Marlowe will shine equally in roles of a widely different character.

The Washington Post's theatrical page is usually interesting. It was especially interesting on Sunday, July 10—probably because more than a fair proportion of the matter was scissored from THE MIRROR and printed without credit.

Howard Paul has compiled for the Home Journal some facts and figures regarding the system of subvention in France.

The total amount given annually by the Government is \$326,000. The Grand Opéra receives \$160,000, the Opéra Comique \$60,000, the Comédie Française \$40,000, and the Odéon \$20,000. In addition the sum of \$38,000 is appropriated toward the maintenance of the Conservatoire.

After a thorough examination of the system of State-aided theatres, Mr. Paul reaches the conclusion that it is ineffective. The directors at the Opéra find it hard to make both ends meet, and were it not for foreign visitors the

other subventioned houses would seldom prosper.

The prospect for the American dramatist ought to be inviting in this period of barrenness in the drama of England and France, but it does not appear that there will be many important native works seen next season.

The few managers that announce new productions have not sought for material at home. They have scoured the play-markets abroad as usual, on the principle, apparently, that the poorest sort of imported article is better adapted to our public than the best of home make.

And yet, despite the cold-shoulder our managers give to our playwrights, it is a fact that the majority of the few genuine successes during the past two or three seasons have been achieved by American plays.

MR. FYLES WRITES A LETTER.

Following is a copy of a letter, purporting to emanate from Franklin Fyles, the dramatic editor of the New York Sun, which has been received by the distributing agent of THE MIRROR:

(Copy.)

THE SUN.

EDITOR'S OFFICE, July 6th, 1898.

DEAR SIR—This paragraph is from THE DRAMATIC MIRROR this week:

A daily newspaper, notorious for its impertinent and mendacious treatment of the profession, sneers at actors for failing to attend in large numbers the unveiling of the Booth memorial window in the Little Church Around the Corner, although it points out that the ceremony was arranged "with privacy and simplicity."

Possibly the writer of bad plays who is responsible for the theatrical stuff in the paper in question would have preferred to have the unveiling marked by melodramatic effects and creepy music. But he should bear in mind that this affair was in the hands of Mr. Booth's friends among the Players, and that probably they remembered that simplicity and dislike to vulgar display were characteristics of the man whose memory they were loving and honoring.

Censure of the profession comes with ill grace from a writer who has bartered his journalistic soul for some play royalties, and who has lost both honor and respect for truth in the transaction.

Harrison Grey Fiske has taken it into his head that because I have written several plays, and at the same time am the dramatic critic of the Sun, that he can badger me into defending him in his fight with the theatrical syndicate. Of course out of natural loyalty to a journal on whose staff I have been engaged twenty-eight years, and of quite as natural regard for my own professional standing, I have sedulously refrained from taking one side or the other in the controversy. Indeed I have not written nor had anything to do with the Sun's news articles on the subject. But he has whacked away at me individually, sometimes by name, and sometimes indicating me, without naming me, so clearly that all the journalistic and theatrical readers know quite as well whom he means. I will not—and cannot if I would—abuse the Sun's columns to reply to his personal attacks. Nevertheless I must not let them go on.

The paragraph which I inclose is a malicious libel. Its charge that I am a dishonest critic is utterly baseless. Its falsity and its animus can be easily proven. As I have reason to believe that he intends to follow it up with other defamatory attacks I write to warn you of his probable purpose.

Yours truly,

(Signed) FRANKLIN FYLES.

Reference to THE MIRROR's files for the past year discloses that Mr. Fyles' name has not been published in our columns—except in connection with his plays, A Ward of France and Cumberland '61.

THE ACTORS' SOCIETY.

At the forthcoming preliminary meeting of the Actors' Society of America, to be held at Lyric Hall on July 26, at 2 o'clock p. m., the following nominations are to be made: For members of the Board of Directors, for a term of three years, in place of Wright Huntington, Frank Oakes Rose, J. H. Gilmore, F. J. Reynolds, and Maidsa Craigen. One member of the Board to fill the unexpired term for two years in place of George D. Macintyre. The holdovers (two years) are: Joseph Wheelock, W. F. Burroughs, John Jack, William Courtleigh (one year), F. F. Mackay, Mary Shaw, Harry W. Harwood, A. C. Delwyn, and Vernon Clarges. The election will take place at the same hall on Tuesday, Aug. 16. The meeting will be called to order at 9 A. M. At the same meeting the following officers are to be elected for the ensuing year: President, Vice-President, Secretary, and Treasurer.

DITTMAR'S SCENIC PRODUCTION.

The successful English scenic production, The Wheel of Fortune, to be presented here next season by Charles F. Dittmar, is getting some excellent bookings, including the Bijou circuit, and three weeks in Chicago at the Academy, Alhambra, and Lincoln. The opening scene of the play—essentially a comedy drama—shows a Western railroad bridge in construction; the second act is in the machine shops, closing with the collapse of the building; the third act presents the completed bridge, along with a runaway episode in which the heroine is dragged to the verge of death by an infuriated horse, and is saved by the hero. The last act shows the engineer's office, and a railroad round-house where occurs, it is promised, a thrilling scene involving the capture of the villain, who has made no end of trouble.

BURR MCINTOSH'S ILLNESS.

Manager Harry Parker, who is to manage Burr McIntosh next season in A War Correspondent, said yesterday that he had received no letter or communication from Mr. McIntosh since he sailed from Tampa in June.

According to various newspaper dispatches, Mr. McIntosh is ill with yellow fever at Siboney, Monte Cutler, a New York correspondent, says he saw the actor stretched on a cot in front of a cottage at Siboney. He was attended by Dr. Guiteras, of the fever hospital camp.

Manager Parker expects to hear directly from Mr. McIntosh some time within the next two weeks. He accounts for the actor's not writing to him by the fact that fever patients are not allowed to send letters from the hospital.

WERE TAKEN FOR SPANISH SPIES.

Samuel Freedman, E. M. Engelmann, Edward Ellsner, and Theodore Kramer were participants in a somewhat exciting adventure on Sunday.

Mr. Kramer has written a Russian romantic drama, called Vladamir, in which both Mr. Ellsner and Mr. Engelmann are interested. A scene in it represents the staircase of the Grand Opera House, St. Petersburg. The Czar and his court enter. A powder magazine has been placed under the royal box, and at a given signal a chosen member of the Red Brethren fraternity lays a train of powder and lights it.

In speaking over the details of this scene and taking up the points of how practical it might be in reality, it was decided by the four gentlemen to see the staircase of the Mutual Life Building, corner Twenty-third Street and Madison Avenue. Accordingly, on Sunday afternoon, with considerable trouble, they secured permission to enter the building and study the plan of the staircase.

In total innocence of the fact that their conversation was being intently listened to, they took up all the points of the effect of concussion of gunpowder upon a building; of the effectiveness of using a lighted train of powder to explode the magazine or to simply utilize electricity; of the best place to put the fuse—and other equally absorbing, interesting and important matters.

It was not till one of the party felt a grip of iron upon his coat collar that they realized that something was about to happen. They found themselves confronted by the janitor and a burly watchman, who pleasantly offered to mop the marble floor of the building with the four gentlemen.

Being of a peaceful turn of mind they did not enter at once happily into the idea. Luckily for them, however, the two watchmen were of the opinion that the men whom they suspected of trying to wreck the building had in their possession a few tons of nitroglycerine and decided it was perhaps best not to come in too close quarters with them. They were accordingly escorted to the door, and followed home. They are each of the opinion that the matter has been reported to the police, for each avers that dark shadows crop up at most unexpected places, and that they are upon the "suspect" list.

There may be no moral to this story except the fact that it is perhaps best in these excitable times to be careful what you say in public, if you have a Russian romantic play in which a scene to blow up a building occurs.

All four gentlemen are now trying to disguise their appearances as best they can. Mr. Freedman has already begun to make efforts to grow a beard again.

F. C. ZEHRUNG IN TOWN.

Frank C. Zehrung, manager of the Funke Opera House, Lincoln, Neb., arrived in town last week for a ten days' stay, during which time he will arrange bookings for his theatre. Last season Mr. Zehrung managed for Chamberlain, Harrington and Company the Grand Opera House, Peoria, Ill., and ran the Funke beside, but this year he will devote his entire attention to his own theatre, which is one of the most popular and attractive houses in the West.

Mr. Zehrung told a MIRROR man that the indications were for a successful season in the West, particularly for popular priced attractions. The Funke is already well booked, but Mr. Zehrung is constantly making dates with reliable companies.

MUSICAL NOTES.

Margaret Reid, the young American prima donna, has signed a contract to sing at Liège after the close of the season at Covent Garden, where she is now singing. After this engagement she comes to this country to make her debut here with the Maurice Grau Opera company.

Lieutenant Dan Godfrey paid a visit to "Pat" Gilmore's grave one day last week and out of respect to their long acquaintance placed over the grave an immense floral lyre.

Among the American selections played by the British Guards Band during their recent New York engagement were Rudolph Aronson's "For Love or War," "Gallant and Gay" and "First Victory" marches, and "The Pickaninny Serenade." In appreciation of the kindness of Lieutenant Dan Godfrey Mr. Aronson has dedicated to the famous bandmaster his newest military march, entitled "Young and Dashing," which will be performed by the band at their first concert after their arrival in London.

The song-cycus, A Persian Garden, will be given at the Norwood Park Casino, Long Branch, on July 29, by Ethel Crane, Mrs. Anna Bulkeley Hills, Charles Herbert Clarke, and Dr. Carl Dufft. Victor Harris will conduct, Joseph Holland will recite, and Charles D. Hawley will recite.

George C. Dent will manage next season a twenty-five weeks' concert tour by Madame Scelchi, Helene Noldi, Codurri Canzio, Achille Alberti, and Marcello Lombardi, opening in October, and extending from the Atlantic to the Pacific, possibly including Mexico.

Cecile Loraine will make her American debut next season in concerts. Although a native of this country, she has never been heard here in public.

Moriz Rosenthal, the pianist, now resting in the Tyrol, will reappear in this city at Carnegie Hall on Oct. 26.

Louis N. Parker and C. Robinson have prepared books and pictures to be published in celebration of the recent, successful Wagnerian performances at Covent Garden, London. Mr. Parker is not only a dramatist of uncommon ability, but a Wagnerian enthusiast of the deepest dye as well.

The Banda Rossa ended its season of promenade concerts at the Lenox Lyceum last week and have gone to St. Louis. The conductor, Eugenio Sorrentino, will soon visit Italy in search of new musicians, and the band will tour America from coast to coast next season.

Rudolph Aronson is arranging for possible American appearances next season by Zeller's Orchestral Band of Berlin, the Imperial Gypsy Orchestra of Vienna, and the Garde Republicaine of Paris.

The Sleepy King is the title of a new comic opera by Conterno, which will probably be produced some time the coming season.

A. H. Knoll is introducing the Egyptian post horn in his concerts at Cycle Park Theatre, Erie, Pa.

GOSSIP OF THE TOWN.



Annie Louise Ames, whose portrait appears above, will head James R. Waite's new stock company, opening in New England on Aug. 29. Surrounded with wealth and luxury, Miss Ames has lived in retirement for the past seven years, and it required strong inducements on the part of Mr. Waite to secure her for his new company. With youth, a beautiful face and form and pronounced talent, she is to-day one of the most attractive of dramatic artists. A pupil of Napier Lotherain, of the Boston Theatre, a former member of Dion Boucicault's Jilt company, and several other prominent organizations, her record guarantees her fitness to be at the head of Mr. Waite's company. The company, plays and scenic effects will be in keeping with the period, while Miss Ames' wardrobe will be unsurpassed as to richness and quality, being now made by one of the most prominent establishments in New York.

Lena Merville is considering an offer from George Bowles to play Mrs. Stanley in The Purser. Miss Merville originated the character in this country and made, it is said, a decided hit. The part was played in London by Kate Phillips.

Susie Howard will star next season in Nell the Waif, under management of Evans and Alcott.

Tommy Shearer will open his season at Marion, O., on Aug. 29, with new scenery, paper and effects. His repertoire will include Dangers of a Great City, Camille, Blacklisted, My Lady Winchester, Little Miss Military, The Sultan's Daughters, The Waif of the Mines, and, possibly, Only a Farmer's Daughter.

President Franklin H. Sargent, of the American Academy of the Dramatic Arts, after an enforced rest at his cottage in the Adirondacks, has resumed his duties at the Academy.

The roster of 'Way Down South is as follows: G. W. Brong, manager; Ed P. Kline, assistant manager; Frank Dodge, advance; Florence Lomax, Laura Woods; Mamie Harris, Annie Middleton, Le More Sisters, Kid Norman, Henry Knox, Grundy and Earthquake, Henry Thompson, Punch Jones, George Reynolds, Albert Mason and his Pickaninny Band, and the Harlem City Quartette.

It is rumored in Rochester that a new theatre, to be managed by Sam S. Shubert, will be built in that city. The cost of the theatre, it is said, will be \$75,000, and the seating capacity 1,800, the house to be completed Nov. 1.

Notwithstanding all rumors to the contrary, Woodward and Voyer will continue as lessees and managers of Harmanus Theatre, Albany, N. Y., next season.

An announcement was made last week of the marriage of John Kellard and Mabel Aylward on July 2. Miss Aylward is not a professional. Her mother, who was a musical critic of this city, died a short time ago. Mr. Kellard's first wife, from whom he is divorced, lived in St. Louis. His acquaintance with Miss Aylward began during the rehearsals of L'Arlesienne at the Broadway Theatre a year ago last Spring. She attended the rehearsals with her mother, who went there to hear Seidl direct Bizet's music for the play. Owing to the recent death of Mrs. Aylward the marriage was private.

H. S. Taylor has been appointed New York agent for the new theatre now building in Montreal to be called Her Majesty's Theatre. The house will be managed by Mr. and Mrs. Murphy, and will be opened early in November.

Robert Mantell will open his season at the Valentine Theatre, Toledo, on Sept. 5, this also being the opening of that house for the season. Mr. Mantell's repertoire for the season will include A Secret Warrant, Monbars, and The Face in the Moonlight.

Samuel Freedman will name his press sheet Freedman's Paragraphs, and expects to publish the first issue about Aug. 1. He has subscribed in its support some of the best known managers and attractions, and great encouragement has been extended him from all sides.

Mistakes Will Happen, which Jacob Litt will send on tour next season, with Charles Dickson in the lead, was lately produced at the Adelphi Theatre, London, by the Heart of Maryland company for copyright purposes. Maurice Barrymore played the part that will be filled in this country by Charles Dickson.

Charles Coghlan's scenery for The Royal Box was removed from the Erie Railroad transfer stables in Jersey City only a few days before the fire which destroyed the buildings along with Julia Arthur's scenery and costumes and Stuart Robson's scenery.

Henry Miller will visit San Francisco next season. His repertoire will include The Master, Heartsease, and A Marriage of Convenience.

Babe Stanley is at the Post Graduate Hospital, in this city, undergoing a serious operation.

ON THE RIALTO.

Down on Fourteenth Street, in the vicinity of Union Square, all the vaudeville comedians exchanged stories last week about John J. Burke, who died from injuries sustained while diving from a raft. Burke was one of the most popular men in the profession, and everybody had a story or two to relate about him. A curious characteristic of the dead comedian was his unique stutter, which, however, was never noticeable in his stage work. Several years ago, in a Western city, Burke went to the box-office of a certain theatre to apply for a pass. He managed to stammer out: "I-I-I-I-I wo-wo-wo-would I-I-like to g-get a couple of seats. My n-n-n-name is--"

This was as far he could get. The young man in the box-office hastily tore off a couple of coupons, handed them to Burke, and yelled at him: "Here young man, get right inside or the show will be over before you tell me your name."

THE sensation of the Rialto one day last week was a young woman who appeared on that thoroughfare attired in a manner that put Solomon in all his glory back among the "also rans," and made the colors of the rainbow fade away into nothingness by comparison. From a distance the most conspicuous section of the young woman's wardrobe was a red skirt of a fiery hue that softened the asphalt pavement around Greeley Square and set off all the automatic fire alarms in the vicinity. On drawing nearer one saw that the skirt was surmounted by a plaid silk waist of impressionistic design, in which about every possible combination of color was in evidence. Besides these triumphs of the dressmaker's art there was a hat—but here the writer's powers of description fail. The ingredients of that hat must perforce go untold. Let it be stated, however, that it was a marvel of millinery and a crowning climax to this kaleidoscopic costume.

The young woman was first sighted off THE MIRROR office at about noon. The midday sun was high in the heavens; the cluster of tragedians and comedians on the shady corner recounted to one another tales of triumph in Tacoma and omissions in Oshkosh; soubrettes and leading women soaked to and from the various managers' offices in the vicinity; cable cars, containing plain, ordinary people, rolled lazily by, and all was calm and peaceful. With the appearance of the young woman with the startling attire there was a sudden change. The sun went under a cloud at a double-quick pace; the tragedians and comedians forgot their stories and became mute with astonishment; the soubrettes halted and made rapid mental inventories of the wardrobe; the cable cars took fright and dashed away at top speed, and the advent of Admiral Camara's fleet scarcely would have occasioned more excitement.

The cause of the sensation continued serenely down the street, the crowds parting before her like the Red Sea before Moses. The news spread far and wide. Occupants of offices leaned from their windows to catch a glimpse of the extraordinary costume. All day long the sensation continued, and all day long the young woman haunted the Rialto. At nightfall she disappeared. The air began to cool and the Rialto resumed its normal temperature.

Since that day the young woman has not been visible. Her identity is a mystery. Some of the Broadway frequenters think that her presence savored of the supernatural. But, though gone, she will never be forgotten.

WITHIN the past few years the art of the lithographer has developed in an amazing degree. Posters that to-day are regarded as commonplace specimens of lithographic skill would have proved dazzling revelations twelve or more years ago. One day last week at the Actors' Fund, Frank Cottle, Adolph Bernard, and a couple of other veterans, were turning over the leaves of an old catalogue of A. S. Beer, containing sample cuts of lithographs used in days gone by to advertise plays like *The Geneva Cross*, *The Two Orphans*, *Arrah-na-Pogue*, *The Lancashire Lass*, *Under the Gaslight*, and fifty more successes of the past. As the familiar pictures which once decorated every dead-wall in New York were laughingly tossed over by the actors, a discussion arose as to the potency of the poster in inducing people to visit a playhouse. Was not a simple wood-cut of Lucille Western as effective in advertising that star as the most brilliant lithograph used to-day to make known the presence in town of Julia Arthur? Incontestably the poster of twelve or twenty years ago accomplished its purpose as thoroughly as the most finished piece of work turned out to-day by the best lithographers. But if these old-time posters were exhibited in a town of the size of White Plains or Yonkers, they would be greeted by the natives with a howl of derision and the show would be "queered" before it reached town. As a matter of fact, the printing used by an attraction is, has been, and always will be, one of the strongest factors in the success of a theatrical venture. Many a prosperous star owes his success to the excellence of his lithographer. People are always prejudiced in favor of a new attraction if the printing is good, and the rural districts are as quick as urban residents to recognize the artistic beauty of a clever piece of work. In one word, an attraction is often judged by its printing.

BUT if the lithographer's art has advanced with the years, the bill poster's has not. The bill poster, in some professional minds, is the sworn enemy of the actor. If he can possibly "queer" an attraction in the display of paper, his critics declare, he is sure to do so. He will cudgel his ingenious wits to distort the wording of a block stand. He takes fiendish delight in pasting the date over some of the reading matter so that the result may be weird and wonderful. Joseph Jefferson, in his autobiography, tells how, when a young man, he and John Sleeper Clarke gave entertainments in town-halls, the bill posters invariably took malicious delight in posting their bills upside down. And it is not so many years since a bill poster was given this stand to post:

MRS. LANGTRY
Presenting the Sublime Pastoral Comedy,
AS YOU LIKE IT.
By William Shakespeare.

Four Directed by Joseph P. Reynolds.

The bill poster perversely insisted upon making the stand read:

AS YOU LIKE IT.
By Joseph P. Reynolds.
Four Directed by William Shakespeare.

As a first-rate illustration of the idiosyncrasies of the bill poster, THE MIRROR here presents the following stand, photographed expressly from a prominent Broadway corner:



If this is not the *se plus ultra* of the bill poster's art, let other countries please communicate without loss of time.

On the Casino Roof-Garden the other evening, Lafayette had just finished his admirably exact imitation of Sousa. [Great applause.]

A Stranger in New York (encoring vigorously): "Well, I don't know who he was trying to imitate, but I guess he's all right!"

JACK PALMER, who returned to town last week after a barn-storming experience as manager of a repertoire company, told in his breezy way how he secured his Fourth of July date.

"Talk about wild-cattin'," he said, "I'm dead sore on the breed. When you're a 'wild cat' manager you must take all kinds of chances. Occasionally, you must be your own bill poster, pianist, leading man, agent, or anything else that the emergency demands. Wait till I tell you how I got my Fourth of July date. We were playing Park Ridge, N. J., with no booking ahead. It was Thursday—the last available day to book the show for the Fourth. I went to Hackensack and saw the freight agent.

"Who runs the opera house here?" I asked.

"Hank Gillespie."

"Where can he be found?"

"Guess he's up to the National Hotel."

"So off I hurried to the 'hotel'—God save the mark! There wasn't a sign of life about the place."

"Is Mr. Gillespie in?" I inquired when somebody answered my knock.

"No, he's not."

"Where is he?"

"Couldn't really say. He's been dead six weeks."

The door slammed in my face. I went around to the village drug store and drank a Dewey cocktail.

"Who runs the opera house?"

"Guess you'd better see Doctor Carr."

"As luck would have it this individual came in the place at that moment."

"Are you the manager of the opera house?"

"No; I'm only one of the trustees. Judge Wheeler is the man you want to see."

"I unearthed the Judge trying his new plough. He was good enough to suspend his agricultural pursuits to listen to a proposition to rent the house."

"Fifteen dollars a night, young man. Not a durned penny less."

"I consigned the Judge to a warmer place than Hackensack, and determined to leave the town at once, when at this juncture I was accosted by a citizen of the town:

"Be yeow a show trouper? Wa'll, why don't you play Krause's?"

"Only too glad. Where does Krause abide?"

"Right this way?"

"I followed my guide, Gowin by name. He took me across many a mile of ploughed field—we even forded a muddy stream, for the presence of which Gowin apologized—and at last reached Krause's. Krause was not in, but his wife was. Would her shentlemans wait—her husband she would call?"

"Certainly, and glad enough for the chance of a rest in spite of the fact that a few minutes was the time limit—for my train."

Krause arrived with a dialect thicker than his wife's.

"Good day, shentlemans?"

"How do do, Krause, old man. Where is the hall?"

"Dis way."

"How about scenery?"

"Vell—I haf a vood scene—a kitchen—a parlour."

"Got a street scene to work in one?"

"No."

"Well, have one painted at once."

"Vait! You are too quick. Vat it is it?"

"Why, I represent the Palmers—straight from New York—9 people—each one an artist in his or her particular line. Want to play you at 75/25 for four nights?"

"You can't not play mit der Fourth. Ve haf a home talent show on dat day."

"Oh! well, never mind that; you board the people free on that day. Come now, hurry up and sign this contract, because I must make that 4.01 to Park Ridge. I wouldn't play your house at any terms, only I want to get even with old Judge Wheeler."

"The shot went home. Krause hated Judge Wheeler, and I wrote the following contract:

I hereby agree to play the "Palmers" at 75/25, furnish hall, lights, janitor, stage hands, propertion, property man, bill poster, pianist, have a street scene painted, run a dance after the show, give the Palmers 10 per cent. of the liquor sale, arrange for board at 60 cents a day for nine people and board them free for July 4 day and night.

"He signed it, but demurred at the clause calling for a bill poster. Gowin, however, stepped up and insisted that he was capable of posting bills. I rushed off a story, ordered my dates and dodgers, and reached the station as the train was pulling out. I reached Park Ridge in time for supper, had a rehearsal of my new play, Under the Flag, made one of the boys read my lines of Francois Bullay, the French villain in the first act, while I took tickets at the door, made the same boy take care of the door during the second act, while I played my part, attended to the hauling after the show and counted up.

"I may add that we played to the best night's business of the season on the opening night at Hackensack. The street scene was there, but until I learned that Gowin had been the artist I thought it the worst art attempt I had ever looked upon."

PROFESSIONAL DOINGS.

The Broadway Theatre Opera company will open in The Highwayman at Manhattan Beach on Aug. 8.

The pupils of Mr. and Mrs. Parson Price gave their annual musicale at Ozone Park, recently, presenting a very entertaining bill.

F. W. Seager, manager of The Priscilla company last season, was in town the other day on a short furlough from the *Yankee*, on which he is captain in a gun crew. He states that his ship was in the memorable bombardment of Santiago and in other engagements. The *Yankee* leaves for Spain in about two weeks from Norfolk as a convoy to the fleet of colliers.

Gerald Griffen has returned to town from an outing at Eagle Lake, Wis.

The Water Carnival which was to take place at Manhattan Beach next Friday has been postponed, owing to the detention in Canada of Captain Dalton and his crew, who did not arrive in this city till last Thursday. The high diving stand is being erected, and the list of entries opened yesterday.

Monte Thompson has secured for the Bennett-Moulton company A. C. Gunter's Mr. Barnes of New York and Sidney Ellis' plays, Bonnie Scotland and Darkest Russia. From Louis Aldrich he has secured My Partner.

John S. Moulton is now in Europe in the interests of the Bennett-Moulton company.

James Kay Applebee, Jr., is engaged for the Bennett-Moulton company, and not for the Kennedy company as reported several weeks ago.

E. D. Stair mourns the loss of his mother, who died at Morenci, Mich., on July 14.

Darrel Vinton, who starred through the South last season, has secured a new military drama for next season.

W. J. Jossey writes that the production of his new "Maine" drama, The Signal of Liberty, did such a good business at the Third Avenue Theatre, New York city, week of July 4, that he is having special paper made for the play by the Greer company and the Donaldson company, of Cincinnati, and expects to continue presenting the play all Summer.

M. B. Leavitt has arranged with McClellan and Lederer for the production of all the Casino reviews at the New Comedy Theatre, San Francisco, as well as a tour of California, Mexico and the Northwest.

Mrs. Pacheco, authoress of Incog, Nemesis, and other plays, is organizing a company for the presentation of comedies from her own pen.

Madame Modjeska will commence rehearsals in San Diego, Cal., on Aug. 1. Her company is not yet fully completed.

James A. Herne was in town yesterday making engagements for his next season's company.

Rehearsals of Why Smith Left Home begin next Monday. Apropos of the reported engagement of Maud Haslam to take the place left vacant by Berenice Wheeler, J. J. Rosenthal said yesterday that Miss Haslam was under contract to H. B. Sire for Sam Bernard's company. Manager Sire refused to release her, and Marion Giroux (Mrs. W. H. Post) was then engaged by Mr. Broadhurst.

Edward McWade and Margaret May will be members of the Grand Opera House Stock, New Orleans.

Charles Salisbury left for Chicago on Sunday.

Tom H. Winnett, who has been confined to the New Amsterdam Hospital suffering from disease of the eye, expects to resume work the latter part of this week. During his absence from his office in the Knickerbocker Building, G. W. Winnett, his brother, has transacted his business for him.

Marion Ballou, who is now visiting her parents in Boston, will not, as reported, be a member of the Castle Square Stock next season. Miss Ballou, who last year made a great hit as June in *Blue Jeans*, has been engaged for Annie Russell's part in the rewritten version of *The Salt of the Earth*, now to be called *On the Wabash*.

Selena Johnson will shortly be married to Duncan Preston, late leading man for The Girl I Left Behind Me.

Robert McWade, Jr., was married in this city last Friday to Mena Ring. The ceremony was private.

Smyth and Rice have decided upon *The Cuckoo* as the title of the new comedy, by Henry Guy Carleton, that their comedy company will present next season.

The tour of Shenandoah, under the management of Jacob Litt, will begin at the Grand Opera House, Cincinnati, Sept. 5.

The company presenting *Mistakes Will Happen* will be under the management of A. J. Spencer.

Frank Becker, pianist, is with Louis Reinhard's Bon Ton Orchestra at Bergen Beach, Brooklyn, N. Y.

Alberta Gallatin has received an exceptional offer from Modjeska to play in the legitimate. Miss Gallatin has declined, however, being ambitious to remain in New York and add to her already favorable impression made in *Love Finds the Way*.

Madame Adelaide Herrmann and Leon Herrmann are expected to arrive this week on the steamship *Trave*, bringing a supply of new tricks and illusions from Europe.

William Ellsler and Belle Chamberlain will be married late in the present month. Mr. Ellsler will go in advance of What Happened to Jones next season.

E. H. Sothern's company will meet on Monday at the Lyceum Theatre to discuss the opening play for next season.

Manager Phil Ketchum announces that the season of O'Hooligan's Wedding will begin Sept. 5. New scenery is being prepared by William Fellers.

At Gay Coney Island will open its third season late in August, and will make an extended tour of the North and Middle West and the Coast States. The farce will be under the management of "Doc" Freeman and A. M. Miller.

Richard Golden, who will be with the Alice Nielsen Opera company next season, has returned from Europe. While abroad Mr. Golden met Harry B. Smith, the librettist of *The Fortune Teller*, in which the company is

HARRY SAINT MAUR

Managed this day. Character Acting, Etc.

Produced and played last season: Phenyl in Lavender; Jim—Jim the Penman; Gen. Ravril—Shenandoah; Tutor—Betty; Banker's Daughter, etc., etc., and *MAQUIN* in *SECRET*; *WASANT* (written by MR. TREMAIN, owned by MR. W. A. T. Allen). Last business done through Col. T. Allen Brown. Address Westwood, Bergen County, New Jersey.

to open at Wallack's Theatre, and read the book of the opera. Mr. Golden pronounces it the best book he has ever read.

In the fire last Thursday at the Erie Railroad Transfer Company's stable, Jersey City, some of the scenery used by Julia Arthur in the production of *A Lady of Quality* was entirely destroyed. Sixteen trunks containing stage wardrobe were also destroyed.

All attractions booked by Harry Nye, manager of the Auditorium, Marietta, O., will be played by L. M. Lucha, for Mr. Nye, who has gone to the war.

The theatre part of the Casino remains closed this week, so that Yankee Doodle Dandy may have the benefit of a few more rehearsals. When the curtain rises on the first production, on July 25, the extravaganza should be in good running order.

Garry Owen, in which Tony Farrell starred successfully, is to go on the road next season under the management of A. S. Frost.

BILL POSTERS MEET.

The International Association of Bill Posters held its annual convention at Buffalo last week. About one hundred and fifty delegates from all parts of the United States and Canada were in attendance. Officers were elected and much business was transacted, and at the same time a royal good time was had by all. President Charles F. Filbrick, who is a Buffalonian, did all in his power to make the delegates' stay enjoyable. They were his guests on a trip to Niagara Falls on Thursday, and in many other ways he added to their comfort. The Elks gave a rousing social session to the visitors, and the fun was fast and furious.

EL CAPITAN TO GO ON TOUR.

A. L. Rhinestrom, in partnership with John F. Harley, will take out El Capitan next season, opening in Reading, Pa., and after playing the Mishler circuit send the company through the South and West. Mr. Rhinestrom said yesterday that he had not determined upon the comedian to play De Wolf Hopper's role in the opera. Within the next week he will select some one competent to do justice to the part. Mr. Harley, besides being interested in this venture, will send out his last season's burlesque, Gayest Manhattan, and also *The Maid of Manila*.

THE KIRALFYS COMING BACK.

It is reported that Imre and Bolosay Kiralfy, who have been busy with spectacular productions in London for the past few seasons, would return to this country to put on their naval spectacle, *The Fall of Manila*, now being presented to the Londoners. Rumor has it that contracts were recently signed with Frank Sanger for the production at the Madison Square Garden. Mr. Sanger is now abroad. At his office, yesterday, the reports could not be verified.

SAID TO THE MIRROR.

E. M. GOTTHOLD: "Howard and Doyle wish to know by what right Corse Payton has announced Jim the Penman in his repertoire for the coming season. Kindly mention the fact that the announcement was authoritative, the owner, A. M. Palmer, on receipt of a check from Mr. Payton for the entire season's royalty, having turned over to Mr. Payton a manuscript and set of parts. Mr. Payton will give the play an elaborate production next season."

W. J. FLEMING: "In the last MIRROR I was credited with having played Armand to the Camille of Lena Aberle. Allow me to correct this statement. John Winston Murray, who died in this city on July 14, played the part upon the occasion in question."

JOE W. SPEARS: "Yes, we are at present busy. We will have two companies on the road next season. In one, Murray and Mack will star in *Finnigan's Ball*, and in the other the play *Finnigan's Ball* will be featured. I will have charge of the Murray and Mack company, and Matt Smith will have entire control of the other company—as usual, there will be numerous other Finnigan companies on the road, but unless they make a new dent in history they will fall by the wayside as the rest have done. There will also be two or three other Murray and Mack companies launched next season, but as the public are the judges, they will no doubt take their pick."

M. W. HANLEY: "I wish to compliment THE MIRROR upon its excellent corps of out-of-town correspondents. As manager of Robert B. Mantell, I have traveled this season over the entire country, from Maine to Oregon, and have met the correspondents of THE MIRROR in nearly every stand played. I have found them all intelligent and courteous gentlemen, and worthy representatives of the only dramatic paper."

AMONG THE DRAMATISTS.

Thomas H. Davis and Scott Marble have written a farce-comedy entitled *The Finish of Mr. Fresh*, which will be produced by Davis and Keogh.

Edward E. Rice and Richard Carle are collaborating on a new burlesque, to be entitled *Night Blooming Serious*, or *Queen of Burlesque*. Mr. Rice is also working with Ben Teal on a musical farical comedy.

Edward E. Rose, formerly stage-manager of the Boston Museum and author of *The Westerner*, Captain Paul and other successful plays, is at work on a new play of American life. Mr. Rose is one of the few authors who is also a stage-manager and a producer.

In Old New England, a three-act melodrama by Claude Hall, is announced for production next season.

James Simon, of the Packard Theatrical Exchange, has completed a farce-comedy, *The Girl from Africa*, which may go on tour early next season.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

THE MIRROR has received the following interesting letter from J. Duke Murray, the popular ex-manager of the Grand Opera House in this city:

CAPE COTTAGE, ME., July 13.

To the Editor of The Dramatic Mirror:

One week ago to-day I sailed into this beautiful harbor of Portland, Me., from New York, bound for Cape Cottage, which is located at the entrance of the harbor, and gives one a fine view of the vessels entering and leaving the port.

Cape Cottage is between four and five miles from Portland, and a fine trolley system makes communication between the two points easy.

I had read in THE MIRROR that Bartley McCullum, who had managed the Peak's Island Theatre near here for ten years, had had a new theatre built for him at the Cape, but I had no idea that so complete a playhouse would be erected for a Summer stock company. It is a first-class theatre in every detail. The house was opened June 11, and during the ensuing five weeks the stock company has presented The Dawn of Freedom, The Same Old Story, A Soldier's Sweetheart, and May Blossom. The company is composed of the following people: William H. Pascoe, John R. Armstrong, Norman Connors, James Bankson, Stephen Wright, William F. Canfield, Peter Lang, Bartley McCullum, Lisle Leigh, Lillian Andrews, Beatrice Ingram, Estella Dale, Mrs. Bartley McCullum, and Mary Davenport. Mr. McCullum is proprietor and manager, and Homer Granville is business manager; James O'Brien, treasurer; Stephen Boggett, press agent; Charles Booker, scenic artist; John Carey, stage carpenter; R. S. Kendal, electrician; B. H. Clifford, property man, and Peter Lang, stage-manager. Manager McCullum has given to every play a complete production thus far, and no doubt he will continue to do so, as the carpenter and scenic artist are kept hard at work day and night. It would surprise some of our New York managers if they could see how finely the plays are staged here.

I have seen but two of the plays, A Soldier's Sweetheart, which had a run of two weeks (something unusual here), and May Blossom, both of which, in my opinion, were well played and staged. Business is good, and has far exceeded the expectations of the management. The Cape does not depend wholly upon the patronage of the Portland theatregoers, but draws very largely from the neighboring towns. Not a day passes but there are from one to three excursions here. On July 12 the Volunteer Aid Association for the Soldiers and Sailors of Maine, composed of the ladies of Portland's "400," chartered fourteen cars and brought between six and seven hundred persons to see May Blossom.

H. R. McLeod, general manager of the Portland and Cape Elizabeth Railway Company, is responsible for most of the excursions from nearby towns, as his agents are all over the State arranging with churches and societies for outings. As the trolley cars will seat from fifty to sixty persons each, when two or three carloads of people come out here they swell materially the receipts of the theatre.

I received a letter from Owen Davis, author of For the White Rose, that is having its first production this week at the Gem, Peak's Island, Portland's other Summer theatre, inviting me to come and see his play. I accepted the invitation, and went over on Tuesday afternoon. The play was well staged and costumed. The first and second acts are excellent, but the third failed to fulfill the expectations of the others, and Mr. Owen Davis, after seeing three performances of his play, realized this, and told me that he would return to New York and write a new third act. Mr. Davis is a bright young man, and I would not be surprised to hear of something very good emanating from his pen some day.

Most of the members of the Cape Cottage company have been with Mr. McCullum each season for from three to eight years past. The four members that have made their first appearances this season are Stephen Wright, James Bankson, Estella Dale, and Mary Davenport. The company enjoy themselves, and are always ready for a good time. William A. Pascoe, the popular leading man of the company, gave a yachting party on July 10. He chartered the large yacht Emma C., and engaged for Skipper Ernest Littlejohn, who is well known among the theatrical people who summer on the Maine coast. The party consisted of Dr. Pitcher, U. S. A.; Yolande Wallace, Estella Dale, Beatrice Ingram, James Bankson, Mr. Pascoe, and myself. Twelve in all had accepted invitations, but owing to the accidental drowning on Saturday afternoon of five of Portland's young men off Cushing's Island, opposite the Cape, the others were timid and sent excuses. They missed a very enjoyable sail. The day was pleasant, and the wind just right. The "brave ones" sailed at 10 A. M., and returned at 7 P. M., having sailed fifty miles. All were of but one opinion, that they had had a jolly outing. That is how I passed my first Sunday at Cape Cottage, with Bartley McCullum's Stock company. J. DUKE MURRAY.

A half-tone portrait of Walter Thomas ornamented the front page of the programme of the Gem Theatre, Peak's Island, Me., week of July 4. Mr. Thomas has won much favor by his work with the stock company at this theatre.

After closing his season at Grand Rapids, Mich., Ralph E. Cummings, of the Cummings Stock company, arrived in town last week to engage people for his next season, which will open at the Cleveland Theatre, Aug. 15, for forty-five weeks. While here Mr. Cummings engaged Kate Dalglish, Clara Rainford, Charlotte Severson, Helen Ridgeway, and Thomas Meegan. Mr. Cummings left last night for Detroit, to spend his vacation on his steam yacht Teas. He will have as guests most of the re-engaged male members of his last season's company—namely, Harry Glazier, George Christie, Edmund Day, Willard Blakemore, and John J. Shaw. A tour will be made of the great lakes.

The final bill of the stock company at the Avenue Theatre, Pittsburgh, was a double one, The Silent System and The Bells being given last week to good attendance. In The Silent

System Alice Butler accomplished a complete success as the wife, playing this difficult role in an emphatically able manner. Miss Butler was well seconded by Hugh J. Ward as the husband. Miss Butler, Laura Almosino, W. A. Whitecar, and Ernest Hastings distinguished themselves similarly in The Bells. Miss Almosino and Mr. Whitecar, who have made many hits at the Avenue and the Grand, have been engaged for the East End Theatre for next season.

The Courtleigh Stock company is in the seventh week of its prosperous Summer season at Bay City, Mich. Last week's offerings were The Late Mr. Castello and A Harvest of Sin, both of which were presented to packed houses. Both plays were put on in a highly creditable manner, and Mr. Courtleigh and the company received many recalls. This week's bill includes Camille, Pygmalion and Calatea, and The Open Gate. Next week the company will appear at Alpena, Mich., returning to Bay City the week following to play the ninth and last week of their engagement. Margaret May and Edward McWade have been conspicuous for their good work with this company, Miss May's Cinders, in The Lost Paradise, and Lavender, in Sweet Lavender, and Mr. McWade's Sir Pinto, in The Late Mr. Castello, and Buttons, in The Rajah, receiving especially favorable comment.

Robert Cummings, who manages the Cummings Stock company at the Princess Theatre, Toronto, came up to town last week from Patchogue, Long Island, where, with Mrs. Cummings (Nettie Marshall) he is spending the Summer. Mr. Cummings spends most of his time in Patchogue in luring the coy bluefish from Great South Bay. He reports a record catch of forty-two bluefish one day recently. Meanwhile Mr. Cummings is making preparations for the next season at the Princess, which will open Aug. 29. The rights to a number of plays new to Toronto have been secured. Engagements for the company thus far are Ralph Stuart, who will be featured; Eugene Sweetland, Thomas J. Grady, and Nettie Marshall.

An interesting interview with Beryl Hope, in which she detailed her career, and commented upon the growth of the stock company system, appeared in the Toronto Evening News of July 9.

Rose Stahl has signed for leads with Valentine Stock company.

The stock company for the Imperial Theatre, St. Louis, next season will have the following roster: S. W. Gumpertz, manager; Minnie Seligman, Grace Henderson, Nelette Reed, Marian Elmore, Mattie Earle, Lawrence Hanley, Malcolm Williams, Frank Loebe, Hugh Ford, John B. Ravold, and Edmund D. Lyons, stage-director. The season will open about the middle of September.

Gilbert Ely will next season be a member of the Girard Avenue Theatre Stock company, Philadelphia. Mr. Ely played a variety of parts with the Waite Comedy company last season and scored repeated successes.

W. E. Phillips, manager of the Théâtre Français, Montreal, has left town. His affairs are in charge of J. J. Spies.

The stock company at the Columbia Theatre, Newark, will comprise M. J. Jacobs, manager; Victory Bateman, Lucille Flavin, Virginia Jackson, Amy Stone, Eloise Wynne, Bertha Fletcher, H. Coulter Brinker, Robert Neil, William Lytell, Henry Burkhardt, Frank Richardson, Joseph Totten, Joseph Boyle, John Carney, and Elmer E. Swart, scenic artist, who is now working on the elaborate scenery that will be a feature of the company's productions. The season will open Sept. 5, with Jim the Penman.

Mrs. John Forepaugh, manager of Forepaugh's Theatre, Philadelphia, will be in town to-day.

ROLAND REED'S PLANS.

Roland Reed was in town yesterday. He was met by a MIRROR man, with whom he talked discursively about his next year's work.

"I have two new plays which I shall lose no time in producing. One of them is an adaptation from the German by Sydney Rosenfeld, which will have its first production at the Boston Museum, where I open Aug. 29. This, by the way, is my twelfth engagement at the Museum. I have been a star for fifteen years. The play from the German is called A Distinguished Guest. Mr. Rosenfeld saw it in Berlin during his recent visit abroad. I will have an eccentric role, which I think fits me perfectly. Later in the season I shall present a new comedy from the pen of Mrs. Ryley. She is now in London, where she is putting a few finishing touches on the piece.

"My tour will, as usual, cover all the principal cities, and in the Spring of 1899 I will pay a short visit to the Coast, where I haven't played for three years. They haven't seen The Wrong Mr. Wright in Frisco yet, so I shall do that clever comedy there as well as my new plays. My company will be about the same as last season. I have re-engaged several of the principal members—Mary Meyers, Sheridan Tupper, L. P. Hicks, Charles S. Abbe, Julian Reed, and James Douglass."

CUMMINGS EXONERATED.

Ralph Cummings has been exonerated by the Actors' Society of the charge of dishonorable dealing with the stock company which he took to Washington last Summer. The season closed with money due the company. Mr. Cummings asserted that his brother was the pecuniary sponsor of the venture. When the Actors' Society was informed of the facts, Mr. Cummings was placed on the black list of the Society. Last week Mr. Cummings signed an agreement before the Board of Directors pledging his word to satisfy all his indebtedness. He was then reinstated as a member of the Society in good standing. THE MIRROR publishes these facts on the solicitation of Mr. Cummings and the Actors' Society.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. "Good time open. Terms reasonable."

IN SUMMER PLACES.

The season at "Knocker's Rest," Fair Haven, N. J., is in full blast, and the following are located there: Captain Charles B. Nelson, Mamie Milledge, Tom Morrissey, Annie Rich, Eugene Wellington, Mabel Wellington, Clara Belle Jerome, Boney Hodges, Sadie Kirby, Amanda Kirby, Harry Blockson, Annie Hart, Fred Scarlet, Charlie McKenzie, Madame Flora, and Minnie Dennison. There are two good sailing craft, the Scandal and the Knocker, and the sojourners are catching weak fish in large numbers. All look for Tuesday night to come, when they get THE MIRROR. Then it is a scramble as to who shall read it first.

Isis Maynard (Mrs. Max von Mitzel) is spending the Summer at Atlantic City. Her husband is filling a special engagement at Morosco's Grand Opera House, San Francisco.

Mr. and Mrs. W. A. Hanna and little Edith Taliaferro, of the Shore Acres company, are at Long Branch for the Summer.

Arrivals at St. James, L. I., during the past week were: Mr. and Mrs. Robert Dailey, Mr. and Mrs. Bert Leslie, Mr. and Mrs. William Matthews, Mr. and Mrs. Frank Farrell, and Joseph Coyne.

Edith St. Clair will spend the next two weeks at Saratoga Springs.

George W. Wilson, formerly of the Boston Museum, will return this month from England, where he has been spending his vacation. Mr. Wilson will star next season at the head of his own company.

Ethel Winthrop is enjoying her holidays on a house boat anchored at Abino, Lake Erie.

Edgar Atchison-Ely is at Midland Beach, Staten Island. On July 10 he distinguished himself by saving the life of a young woman who had ventured beyond the ropes. But for Mr. Ely's timely heroism, she would have drowned.

Frank E. Aiken, having closed a season of forty-three weeks with Clay Clement, is summing at the Baldwin Hotel, San Francisco, with occasional visits to San Rafael, Monterey, and the Geysers. Mr. Aiken has hosts of friends in San Francisco, this being his fifteenth visit to California.

Lawrence B. McGill closed the Summer season with the Avenue Theatre Stock company, Pittsburgh, Pa., July 16. After a three weeks' rest he goes to Harrisburg, Pa., to begin rehearsals with the King company, with whom he is engaged for the regular season.

Nell McEwen, who was successful in the role of Flora May Randolph in Clay Clement's New Dominion last season, is the guest of Mr. and Mrs. George Goodman at their home in Napa, Cal. Mr. and Mrs. Goodman were schoolmates of Miss McEwen's parents in Memphis, Tenn., Miss McEwen's birthplace and home.

Charles Lane, who is spending the Summer in the Catskills, will soon appear as David Garrick for the benefit of St. Luke's Episcopal Church, Catskill.

Ada Gilman, of My Friend from India, Helen Crosby, of the Lyceum Theatre stock, and Charles W. Swain, of Daly's Geisha, are the guests of Vivian Bernard at Apple Orchard Farm, Blue Point, L. I. Adolph Bernard's yacht, Weerie, is in commission.

Ferris Hartman and George Bowles have been cruising on Long Island Sound as guests of Dr. E. N. Brandt on his motor-yacht, Thetis. Next season Mr. Hartman will be presented to the Eastern public, under management of Mr. Bowles, in the title-role of an English farce, The Purser, which was tried with success on the Pacific Coast last Spring. The season will open at the Grand Opera House, Columbus, O., on Aug. 29.

Vernona Jarbeau was recently invited to spend a few weeks with some friends in the Thousand Islands. She chartered a canal boat, and, with a party, is gradually making her way toward the Canadian border. On the first day three miles were covered, and Miss Jarbeau is confident of reaching the Thousand Islands in time to meet her friends on their return to that place next Summer.

Joseph O'Brien is visiting his father at Middletown, Conn.

At West Baden, Ind., are reported Mr. and Mrs. Antonio Pastor, Mr. and Mrs. Peter F. Dailey, Mr. and Mrs. Oscar Eagle, Mr. and Mrs. Lew Dockstader, Mr. and Mrs. Charles J. Ross (Mabel Fenton), Mrs. Edward Rosenbaum, Clifford Roberts, and Harry Morris.

Otis Harlan is stopping at St. James, L. I. Estha Williams and Jane Corcoran, of the Tennessee's Pardon company, are spending three weeks at Asbury Park.

Mr. and Mrs. Joseph J. Dowling are at Patchogue, L. I., this Summer.

Francesca Redding and the Reverend A. H. Redding have taken the Bonifata Villa at Long Branch for the season. St. Mark's rectory, their Tarrytown home, will be closed until Oct. 1.

Orlando Harley, the tenor, who has been touring Australia with Mlle. Albani, is summing with his brother at Cleveland, O.

George and Lizzie Conway are summing at the Hygeia Hotel, Atlantic City.

Mrs. Robert T. Haines left Tuesday, to spend the rest of the Summer with the Utica Hunt Club, on their reservation in the heart of the Adirondacks. Mr. Haines expects to join her there about Aug. 1.

Juliette Farish is resting in Bayonne, N. J. W. E. Horton sends the following gossip from Mt. Clemens, Mich.:

The arrivals during the past week were Maggie Cline, Aimee Angeles, the Carmen Sisters, Sam Cooper, E. G. Miner, and Charles A. Sturgis.

Bernard Dyllin has left to play a week at the Ferris Wheel Park, in Chicago. After this engagement Mr. Dyllin will spend the rest of the Summer at the springs.

W. S. Campbell and Rose Sydel left for New York on July 11.

Oliver Scott's Negro Minstrels played here July 11, giving a good performance to the capacity of the house.

John T. Kelly was one of the pioneers in making Mount Clemens, Mich., a favorite Summer resort for professionals. He has forsaken the above place, and has set the tide of theatrical emigration toward Elmhurst, L. I., where he has erected an elegant home. Those who have followed in his footsteps in-

L. GOLDSMITH, JR.

clude John Russell, of the Russell Brothers; Louis Wesley, John C. Rice and Sally Cohen, Harry Kelly, Herman H. Perlet, Catherine Lingard, and others. Chauncey Olcott intends making his home here, and has the selection of one of four houses.

Warren W. Ashley is resting at his home, Dixon, Ill.

Sadie Martinot is summing at Saratoga.

J. Palmer Collins is at South Cairo, N. Y.

Edwin Mordant and Mrs. Mordant (Virginia Stuart) have left Sayville, L. I., and are now at Arverne.

Kizzie B. Masters, who is to be Ross O'Neal's leading lady in Humanity, is summing at her home in Alton, Ill.

Anna Boyd returned last week from a month's sojourn in Europe, where she visited London, Paris, and Germany. Until the beginning of the rehearsals of A Stranger in New York company Miss Boyd will remain at the West End Hotel, Long Branch.

Lillian Stillman has just received a bicycle as a present, and is spending her vacation with relatives in Chicago, where the wheeling is excellent through the numerous parks.

Nellie Maskell will spend the rest of her vacation at her home in Brooklyn, until the commencement of rehearsals with Kelly and Mason's Who Is Who Aug. 1.

Arnold M. Alexander is spending the Summer at his home in Clarion, Pa.

W. A. Moriarty and his wife, Frankie Gray, are resting at their home in Clarion, Pa.

ENGAGEMENTS.

Mattie Vickers, Lillian Durham, Myrtle Franks, Bertha La Frantz, Ella De Wolfe, Charles H. Dean, James F. Green, Elmer Jerome, William Herbert, and Thomas J. Culligan, with Manager Edwin P. Hilton for The Gay Matinee Girl. Rehearsals will begin on Aug. 8 in Chicago, season opening about Aug. 25.

J. Aldrich Libbey, James A. Donnelly, Robert Lett, Richard Jones, Carl von Wegern, Ida Mülle, and Kate Trayer, by Milton Aborn for the New England Comic Opera company.

For Tommy Shearer's company: Isabelle Fletcher, Josie Mitchell Vickers, Marie Blair, Alice Ives, Tedd Brackett, Paul Hudson, W. H. Vedder, Edwin Barton, Spencer Carlton, A. H. Dunstan; Harry R. Vickers, business manager; W. C. Robey, advance representative; J. E. Lowe, musical director; A. H. Dunstan, electrician.

Elsie Gerome, with Corse Payton.

Five more graduates of the Stanhope-Wheatcroft Dramatic School have secured excellent engagements for next season, among them being Louis Wassell for Pudd'nhead Wilson, and Morton Vyess and Margaret Campbell for An Enemy to the King.

Sadie Connolly, for McFadden's Row of Flats. Season after next she will star in a new farce-comedy to be written expressly for her.

The Harvey Sisters, for In Atlantic City.

Marion Giroux, for the role of Mrs. Smith in Why Smith Left Home. Berenice Wheeler, who was lost on the Bourgogne, was to have originated this part.

Edwin Arden, for A Brace of Partridges.

Becton Radford, for Chattanooga, to play the leading heavy part originated by Wilton Lackaye.

William Atkinson, Maud Dale, and Edward Murray, for Kennedy's Players.

Edward Hinebaugh, as manager, Agnes Wilkinson, and Alice Barnes, with Elsie de Tourney.

Gus T. and Inez Wallace, with the Burrill Comedy company.

Jack Henderson, late principal comedian of the Columbia Opera company, with the Merrie Bell Opera company.

Charles Powell and J. W. Kilduff have been engaged for the quartette in Tennessee's Pardon by Theodore Westman, who will have charge of the quartette next season for Manager Arthur C. Aiston.

Marie Stuart has been engaged to originate the part of a female tramp in Gaites' new farce-comedy, The Air Ship. Eddie Welch will originate the part of a Russian Jew detective in the same piece.

Fanny Gonzalez, re-engaged with Marie Wainwright's company for next season.

Joseph L. Roe has signed for next season as comedian of the Wilbur Comedy company.

Al Lipman, as leading man with the Grand Opera House Stock company, at New Orleans.

Mayme Kealty, with the Rogers Brothers, for next season.

Louise Gould has been engaged for the Kelly and Mason company in Who Is Who.

The roster of Casey's Wife, by Robert Donnelly, is as follows: Fred Peel, manager; Jennie Reiffarth, Allie Gilbert, Maym Kelso, May Donohue, Mark Murphy, Gus Yorke, Nick Adams, John McVeigh, Claude Gillingwater, and J. P. Sullivan, who makes his re-appearance in this country after his tour in England and Ireland in Leaves of Shamrock.

Jacob Litt yesterday engaged, by cable, Maurice Barrymore, to assume the leading male role in Shenandoah on its road tour next season, replacing Otis Skinner. With this exception the cast will be almost identical with the one now playing at McVicker's Theatre, Chicago.

W. J. Ferguson, for La Tortue.

For the Alice Nielsen Opera company, by Frank L. Perley, Marguerite Sylva, Mary Cuthbert, Fanny Briscoe, Frank Rushworth, and Joseph Herbert. Rehearsals will commence Aug. 6, by which date Miss Nielsen will have returned from her trip to Japan.

THE VAUDEVILLE STAGE

"THEY" ARE BRANCHING OUT.



FIELDS AND LEWIS.

Al H. Fields and Dave Lewis, whose pictures in character appear above, will come very prominently before the public next season. They have assumed control of the Broadway Burlesquers, which organization made an enviable record for itself last season, which these hustling young men intend shall be more than duplicated next season.

Fields and Lewis made a substantial reputation with Mingo's City Club, Russell Brothers' Comedians, and the Vaudeville Club. Their rapid-fire gags generally hit the bull's-eye, and their popularity increased. At the close of last season they separated and played in different companies. This Spring they joined forces once more, feeling that it was for their best interests to remain partners. They have played several Summer dates this year with great success, and are in splendid trim for next season's work.

No trouble or expense has been spared to make the Broadway Burlesquers the most imposing organization of its kind on the road next season. Plenty of money has been spent for very elaborate scenery and costumes, and stars of the first magnitude have been secured for the company. They include Lottie Gilson, "the Little Magnet," John Kernell, Matthews and Harris, the Mitchell Sisters, the Meeker Baker Trio, and the promoters, Fields and Lewis, in their comedy act, brightened and brought up to date.

The entertainment will be full of new ideas. It will consist of a straight olio, followed by a burlesque in two scenes, in which the principal members of the company and a large chorus of pretty girls will take part. It is the intention of Fields and Lewis to star Lottie Gilson next season in a farce-comedy, and if everything goes well with them they will be among the best known managers in a few years.

THEATRES AND ROOF-GARDENS.

"Tony Pastor's."

A good comedy bill includes Canfield and Carleton, operatic comedy duo; Fields and Lewis, "the hot tamales"; Charles E. Grapevin and Anna Chance in A Jab of Keeley; the La Valles, knickknack dancers; the Ford Brothers, buck dancers; Conway and Leland, monopedes; Maud Bradley and her troupe in The Wedding of the Chinese and the Coon; Beeson, Block and Lulu, comedy trio; Wagner and Armin, comedy duo; Allyn and Lingard, serio-comics; Mlle. Oceana, equilibrist; H. W. Bois, stereopticon, and Barton and Eckhoff, musical comedians.

Keith's Union Square.

There are two novelties in the bill. James Horne and company present the farce, A Regular Fix, and Nick Long and Ideline Cotton present a sketch called Managerial Troubles. The other features are Gus Williams, comedian; Larry Dooley and James Tenbrooke, comedians; Imogene Comer, contralto; the Carl Damann Troupe, acrobats; William J. Daly, society entertainer; the Musical Johnsons; Fields and Loring, comedy duo; Merritt and Newhouse, comedy bicyclists; William Payne, musical comedian; the three Helston Sisters, dancers; Laura Bennett, vocalist and instrumentalist; Gus Garholt, equilibrist, and the Timely Topics variety. The biograph remains with new views.

Koster and Bial's.

Cook's Tour continues its run, with Marie Dressler, Josephine Hall, Ada Lewis, Jacques Kruger, John Slavin, Harry Kelly and others in the cast. On the roof the olio is furnished by the Rogers Brothers, comedians; the Four Emperors of Music; the Couture Brothers, acrobats; Lafayette, versatile artist; the three Dunbar Sisters, comedienne, and Sherman, contortionist.

Casino Roof-Garden.

This week's bill includes Ernest Hogan and his colored assistants in The Origin of the Cake-Walk; Alice Atherton, Nellie Hawthorne, Maud Courtney, Maryland Tyson, Minnie Stoller, and Adeline Roattino, vocalists and comedienne; Arthur K. Deagon, ballad singer and yodeler; Mlle. Bartho, dancer; John H. Keefe, comedian; the three Gardner Brothers, musical comedians; Edwin French, banjoist, and Amorita and the sailors' ballet. Brahman's orchestra furnishes the music.

Proctor's.

Lillian Burkhart, who has not been seen here in some time, makes a welcome reappearance in Grant Stewart's comedietta, Drowning a Hint, assisted by Caryl Wilbur. The National Opera Comique company, including Arline Crater, W. B. Blaisdell, C. J. Campbell, Arthur Cunningham, and Cheridah Simpson, remain, and produce a short version of The Bohemian Girl. John

C. Fox and Katie Allen present The Flat Next Door. The others are Amy and La Van, horizontal bar artists; the Gardner Brothers, musical comedians; La Belle Maie, serpentine dancer on the wire; Gilbert Sarony, as "The Giddy Old Girl," Alice Gilmore, comedienne; Provo, juggler; Johnnie Quigley, boy tenor, and Edwin Bennett, contortionist. The war-graph remains a feature.

Pleasure Palace.

Mrs. Charles Paters, another recruit from the legitimate stage, makes her vaudeville debut in a sketch written for her called The Widow Flaherty. Leonidas' cats and dogs are also a feature. The other performers are Servais Le Roy, illusionist; Lowell and Lowell, comedy duo; Mudge and Morton, musical entertainers; Arensen, equilibrist; C. W. Williams, ventriloquist; Hodgkins and Leith in their rustic sketch; Clifford Wiley, baritone; White and Williams, comedians; Lucy Nelson, bird-warbler; Emma Francis, soubrette. The war-graph is retained.

Central Opera House.

On the current programme are Hiatt and Pearl, Williams and Adams, Ely and Brooke, the Eldridges, Paul Nicholson, Richmond and Clements, Dunbar and Harris, and Ed Eustia.

American Roof-Garden.

Lottie Gilson continues her successful run. The others are Al H. Wilson, Adele Purvis Onri, Mattie Wilkes, John Le Clair, the Three Wilson Brothers, Edith Craske, Mabel Russell, Mamie Mayo, and Burt Jordan.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The double entertainment was continued last week, giving great satisfaction to large crowds. In the music hall Cook's Tour, which is being constantly improved, was the attraction. Marie Dressler has made a big hit in this piece, and her songs are received with great favor. Her rendition of "Ram-a-Jam" was especially good. The other members of the cast acquitted themselves as usual. On the roof the Rogers Brothers played their thirteenth successive week, introducing some smart new songs and sayings. The Beaumont Sisters, not content with their triumphs at Weber and Fields' during the regular season, put on their specialty, which made its accustomed hit. The Four Emperors of Music were right at home on the roof, as their selections have a good long range. When they all play together they can be heard by the strollers on Broadway. The Walker Sisters sang "Mamie Reilly" and "Jolly Josie" and did a smart dance. Allie Gilbert made her first appearance here in a neat specialty. Silvern and Emerie, the Gotham Comedy Four, Alma Doerge, and two bands furnished the rest of the entertainment.

KEITH'S UNION SQUARE.—Mr. and Mrs. R. J. Dustan were seen once more in the amusing comedietta, When a Man's Married. These players have been sipping up their audiences, and they now meet with much greater appreciation than they did when they began their vaudeville career. They and their assistants rattle off their lines with great spirit, and the result is that laughter and applause are heard with great frequency throughout the play. Mr. and Mrs. Dustan were excellent as the loving couple who are not so loving after all, and J. B. Tynan repeated his great hit as the newly married man. Miss Couina and Mr. Hoyston (first names not given) did their share toward making the play pleasing. Papinta made her last appearances in her wonderful dance creations, and scored even a bigger hit than usual. She has been here for six weeks, and the enthusiasm over her work has known no abatement during the whole time. She has certainly made a record for herself on the Keith circuit which will probably never be duplicated. George Evans was in splendid form and won a good laugh with every gag he used. He had a few new ones on the war, which went very well, indeed. It is a pity he does not introduce a ballad during his act. He has just the kind of voice to bring the tears with a song of the "Break the News to Mother" variety, and he ought to try the idea for a change. Willard Simms made a big hit with his specialty, in which he imitates the marching of all sorts of chorus girls. His other imitations were equally good and he won plenty of applause. Reno and Richards kept the house in great humor with their pantomime act, which includes plenty of good fun and some excellent tumbling. The Blondells were welcomed as old favorites in their splendid "kid" sketch, which is among the best of its kind. The Quaker City Quartette sang and joked with their accustomed success. Lovenberg's instrumentalists played popular selections which met with warm approval. The new pictures on the biograph were wildly applauded, and it was again demonstrated that this is the only picture machine which can be looked at without distressing the optic nerves. The Ryeford Sisters, Ed Christie, Ida Marie Rogers, Baldwin and Daly, and the stereopticon furnished the remainder of the entertainment.

AMERICAN ROOF-GARDEN.—Lottie Gilson continued to make an emphatic hit with her new songs, "Military Mollie," "Just One Girl," and "The Flag that Has Never Known Defeat." The applause and encores she won prove that she is in her old form and that her popularity is as great as it ever was. James Thornton gave an excellent performance, and his songs and speeches went with a rush. J. Aldrich Libbey made his reappearance and scored a hit with some good ballads. Ferrum Gigas, the headstrong man, broke timbers with his cranium and allowed a big piece of rock to be blasted with dynamite on top of his skull, while a smile illuminated his face. The other performers were Falk and Lillian, the Anglo-American Grand Opera Trio, Hathaway's dogs and monkeys, Wilkes and Carter, Pauline Moran, and the Monroe Sisters.

PLEASURE PALACE.—Sigidor Del Puente, the noted baritone, made his first appearance at this house and scored a hit with the lovers of high-class music. He sang "The Toreador" from Carmen, "Il Balen" and "Non e Ver." All three selections won well-merited approval. Clayton White and Gertrude Mansfield were seen once more in their funny little farce, The Waldorf-Metropole Episode. They played it with great briskness, and it scored even a bigger hit than it did when it was seen a couple of weeks ago at Proctor's. These clever performers should have no difficulty in booking a long and profitable season

in this farce, which is one of the best high-class acts now before the public. Louise Muller assisted the stars and was very pleasing. Miss Mansfield is a prime favorite with the patrons of the Palace, and her success was emphatic. Crimmins and Gore, who have not been in New York in several months, were seen in their old sketch, What Are the Wild Waves Saying? The difference in their heights and their quaint and grotesque work kept the audience roaring constantly. Smith and Campbell had one or two new gags and lots of old ones. They all went well, however, and some of the veteran jokes got bigger laughs than the new ones. The Anglo-American Quartette sang patriotic songs dressed in the uniforms of Uncle Sam's boys, and they aroused great enthusiasm. The Nichols Sisters were as funny as ever in their true to nature imitations of the actions of two real coon girls. Sparrow, the clown juggler, was funny and amused the children particularly. The three Brothers Rossi, the three La Martine Brothers, Steve Jennings, Kit Koster, Barton and Ashley, and John Leech were also in the bill. The war-graph was continued. Fred Watson played piano solos with his accustomed skill.

CASINO ROOF-GARDEN.—Ernest Hogan seems to be indefatigable. No sooner did he make a hit with his production of The Origin of the Cake-Walk than he decided to do a single turn earlier in the bill, so last week he came on alone and introduced the specialty in which he made such a great success last season with the Black Patti Troubadours. His humor is so contagious that it is impossible for the audience not to have a good time while he is on the stage. Mr. Hogan has established himself firmly as a New York favorite and has made a metropolitan reputation inside of two weeks. Arthur K. Deagon, a rising young star, who is to tour next season in a play called Jap Van Dam, using a dialect new to the stage, made his debut with great success. His songs were all well received, especially one in which he stirred up the patriotism of the audience to a high pitch. Nellie Hawthorne's lively songs and pretty costumes continued to be one of the most pleasing features of the bill. Alice Mackey, a Creole soprano, made her first appearance and scored quite a success. The holdovers, who all did well, were Alice Atherton, Lafayette, John A. Keefe, Edwin French, Catherine Bartho, Adeline Roattino, Olive Wallace, Amorita and the Sailors' Ballet, and Sig. Ricci. The business was large as usual and Rice and Price wore happy smiles.

CENTRAL OPERA HOUSE.—Lizzie Evans and Harry Mills, headliners of the bill here, put on a new sketch, A Mock Marriage, by Herbert Hall Winslow, in which Miss Evans impersonates a society girl and Mr. Mills a young German. The scene is at a theatre just after an amateur theatrical performance in which both have taken part. They are still in costume—Miss Evans in a bridal gown and Mr. Mills in a Scotch Highlander's attire. In the play they have gone through a wedding ceremony, and Miss Evans, picking up a paper, is horrified to read of a similar case in which the mock marriage was held by the courts to be legal. Miss Evans is dismayed at being thus unwittingly exposed, and suggests suicide and other wild remedies. To prevent Mr. Mills' escape she locks the door (or thinks she does) and drops the key down his back. Finally they resolve to make the best of matters, but the location of the key makes an awkward situation. At last a rope is found and Mr. Mills lowers himself out of the window with disastrous results, as the rope is not long enough, and he hangs in the air shouting up threats to drop unless Miss Evans will marry him. She accepts and Mr. Mills draws himself into the room. Then it is discovered that the door isn't locked after all, and the couple start to leave, concluding with an epilogue, which is the sketch's main fault. Otherwise it is very laughable, and was acted with the proper liveliness by both players. Ben Welch imitated Joe Welch's Yiddish imitations quite successfully, though he lacked the faithful finish of his model. Other pleasing acts were contributed by Onda, Louise Sanford, Moran and Wesley, Raymond and West, the Carbons, Bartell and Morris, and Walter J. Talbot.

TONY PASTOR'S.—Charles R. Sweet, the piano tramp, had everything his own way last week. His style of humor seemed to be just the thing for Tony Pastor's patrons, and he was not allowed to leave the stage until he had done everything he knew how. On the cool nights when the house was crowded he went particularly well. Especial credit is due him for the superior quality of his war gags. Walz and Ardell were seen in their amusing little sketch, in which Miss Ardell introduced a new march song dealing with the soldier question, which made a big hit. Mr. Walz's rag-time piano playing was warmly applauded and the entire act scored a decided success. John and Bertha Gleeson's neat dancing act made its usual hit. Margaret Webb, who is refined and artistic, sang a new song about a soldier who was leaving for Cuba and had no one to kiss him good-by. A little girl in the crowd volunteered to perform the service, and the militiaman went to the front with a light heart. The ballad has a pretty sentiment and Miss Webb sang it exquisitely. Her other selections were "My Heart's Desire" and an Ave Maria to the air of the intermezzo from Cavalleria. James R. Adams and his pantomime company presented a short pantomime called Pico, the Village Torment. Mr. Adams appeared in clown make-up and was the life and soul of the sketch. He introduced all the funniest tricks known to pantomimists, and laughter was frequent throughout the piece, which made a big hit, especially with the children in the audience. Mr. Adams' assistants are capable and they all work very hard. Loney Haskell tempted fate by trying to sing a ditty in dialect, written especially for him by Charles Horwitz. Mr. Haskell ought to follow the plan of some of our leading soubrettes, who let the pianist attend to the music of a song, while they recite the words. His jokes, however, made as big a hit as usual, and he introduced one or two new ones which will go better when the audiences become more familiar with them. Dick and Kittie Kumins did some very funny boxing in their comedy sketch and earned a good deal of applause. Mons. Nizarras and Leona Bonne did a good acrobatic act on the rings and trapeze. Clement and Marshall, Sheffer and Blakeley, Joseph P. Carey, and Kelly and St. Clair were also in the bill.

PROCTOR'S.—Considering the season of the year, Manager Proctor was more than daring in putting on a special production of a heavy opera like Cavalleria Rusticana. Luckily the weather was cool during the early part of the week, and that fact, as well as the opera,

STILL THEY COME.

Another big fish has been caught in the vaudeville manager's net. This time it is



Robert Mantell, who was secured by that most adroit of anglers, Robert Grau, who seems to know just the sort of bait to use to make the catches which cause the other fishermen to gasp with astonishment. It is entirely unnecessary to dwell at length upon Mr. Mantell's successful career before the public. He has just finished a season of forty-four weeks under the able direction of M.

W. Hanley, and has taken this little excursion into vaudeville to keep his hand in until it is time to open his next season. B. F. Keith secured first use of Mr. Mantell's services in his new field, and he will appear at the Keith houses in Boston and Philadelphia. He will not be able to appear in New York, owing to some legal complications which have kept him out of the city for some time past. The vehicle he has chosen for his vaudeville engagements is A Lesson in Acting, by John Ernest McCann.

drew very satisfactory business throughout the week. While the opera suffered at the hands of a very poor company, with one or two exceptions, it seemed to please the patrons of the house and they were liberal with applause. The principals were Selma Luster (specially engaged), Sig. Appland, Arthur Seaton, Lee Martin, and Cheridah Simpson. There was a large and excellent chorus and special scenery. The accompaniments were played on an organ and piano, and the entire production was made under the management of Josef Van Den Berg. Williams and Tucker made a big hit in their little sketch, in which Miss Tucker's remarkably fine impersonation of a baby's cry are the features. The acrobatic honors were shared by the four Nelson Sisters, and the Couture Brothers, whose turns met with much favor. Canfield and Carleton made their usual hit in their operatic travesty, which has a remarkably brilliant finish. The Donovans, who were in black type, were successful in winning laughs. Adele Purvis Onri's pretty face and figure were a constant delight to the eye, and her versatility won her many friends. Charles T. Griley told some nice refined jokes. Boyce and Black, Clifford A. Wiley, Eddie Pinaud, Walter Hyde, and the war-graph, with some excellent new views, were the other features.

ELKS' DAY AT BERGEN BEACH.

There was a big time at Bergen Beach on Friday, July 15, when the Elks of Greater New York were entertained by the management of the beach. The fun began in the afternoon, when the Elks visited the various attractions and took a dip in the big swimming pool. In the evening they attended the performance of The Cash Girl in the Casino, and the many features of the bright burlesque pleased them immensely. The antics of Harry Crandall, Edna Aug, George Leslie, Vinnie Henshaw and the others kept the guests in great humor, and when the company joined in singing "Auld Lang Syne" their enthusiasm knew no bounds.

The season at Bergen Beach has been highly successful. T. W. Dinkins, the business manager, is superintending the rehearsals of a new production called Young Miss Cuba, which will follow The Cash Girl in a couple of weeks. The vaudeville performers this week include Daly and Devere, Carrie Godfrey, Charland and Searles, Bebe Moore, McDonald Brothers, Tommy Nolan, Jessie Richmond, Edyth Scott, Olga Orloff, and Hilda Hawthorne.

NEW FAD FOR SOUBRETTES.

When Lottie Gilson returned from Europe a few weeks ago her friends noticed that she had grown very much stouter than she used to be. She explained that it was the fashion on the other side for serio-comics to look strong and healthy and that the will-o'-the-wisp style of soubrette had become passé. When Bonnie Thornton heard this she made up her mind to get right into the swim. She used to pride herself on the fact that she was the airiest fairy of them all, but she decided that she might as well be dead as out of the fashion, so she began to put on flesh immediately. Just five weeks ago she weighed ninety pounds and now she tips the scales at one hundred and twenty. This she says is her bona fide Turkish bath weight, without counting her fashionable costume or her diamonds, which add several pounds to the total. Now that the two leading lights of soubrette-dom have set the example, there is no telling where the craze for embonpoint will stop. The flesh food market will have a big boom, and Amelia Sammerville's obesity remedy will experience a sudden and severe slump.

THE WEATHER PLAYS PRANKS.

Last week there was a change in the weather bureau in New York. The famous prophet, "Farmer" Dunn, was forced to resign, and as a result New York knew some of the strangest weather it has seen in many years. The pranks played by the thermometer and barometer had a great effect on the lovers of vaudeville. The continuous houses, which the week previous had been almost deserted, took on an appearance of midwinter prosperity, and on the coolest nights some of them actually turned people away, while those who were fortunate enough to get in enjoyed the performances as comfortably as they would in December. Of course the roof-gardens suffered severely, but now that the weather bureau is again in good running order the upstairs managers are confident they will have warm weather enough to enable them to come out with a good big profit on the right side of the ledger.

MORE VAUDEVILLE IN NEW HAVEN.

Manager Poli will not have everything his own way next season in New Haven. The Grand Opera House in that city will have vaudeville as its attraction during the season, with the exception of a few dramatic and farce-comedy companies which have been already booked. The house will be under the sole management of Dr. Breed, who is having extensive alterations made in his house preparatory to the inauguration of the new order of things.

HE WAS ON THE MAINE.

"I were on the Maine," the old tar said.
Said the crowd, "Pray say no more."
And they swift, but with reverence, collared and
rushed
Him across the bar-room floor.

"I were on the Maine," the old tar said.
Said the crowd, "Come, have a drink."
And they ordered it up in chorus as fast
As a buffaloe-gnat could wink.

"Then it's rum and water," the old tar said.
Said the crowd, "Not on your card."
Champagne isn't half good enough for you,
Nor Heaven too great reward."

And they filled him up with the wine of Mumm,
With Dewey cocktails and gin,
With Hobson punches and Schley trappes,
Till the police had to step in.

"I were on the Maine," the old tar said
Next morning, in grief and fear,
As he took his place in line with the crowd:
And the court wiped away a tear.

"And were you blown up?" said the magistrate
In a kindly voice and mild.
"Aye, aye, sir; that's how I lost me arm."
And the whole court wept as a child.

"I were on the Maine," the old tar said,
"And tryin' hard to fix
A pipe in the engine room when she burst
In 1865."

ROBERT E. GOLDEN.

A STRONG COMBINATION.

The Orpheum Company, through its president, Morris Meyerfeld, made arrangements last week to combine with the Castle-Hopkins circuit, for the purpose of booking acts for a long continuous run of dates. By the new arrangement it will be possible to give artists twenty weeks' work. The big circuit includes the Hopkins theatres in Chicago, St. Louis, and New Orleans, the Chicago Opera House, Masonic Temple, Ferris Wheel Park, the Haymarket, and the Olympic, all in Chicago; the Alhambra in Milwaukee, the Trocadero in Omaha, Wonderland, Detroit; Cook's Opera House, Rochester; the Fountain Square, and Lagoon Park, Cincinnati, and the Orpheum houses in Kansas City, Los Angeles, Sacramento, and San Francisco.

The Orpheum circuit will continue to book acts through its New York and Chicago agencies, as there are many acts which cannot be given the entire tour of twenty weeks. Robert D. Girard continues in charge of the New York office, and Martin Beck looks after things in Chicago.

AARONS OFF FOR EUROPE.

Alfred E. Aarons sailed for Europe on Wednesday last by the *Majestic*. He will visit the principal European cities in search of novelties in the vaudeville line for next season at Koster and Bial's. He will not need to engage as many variety performers as usual, as the main part of the programme next season at Koster and Bial's will be made up of a burlesque, presented by a cast of local favorites and a large chorus. There will be a few vaudeville numbers preceding the burlesque, and these will be furnished by European performers. Mr. Aarons will keep his weather eye open for novel ideas of all kinds, as he intends to make next season the most successful one ever enjoyed by Koster and Bial's.

WHOSE JOKE IS IT?

A gag was used in New York last week at two theatres by different comedians, which made a pronounced hit with the audiences. It runs something like this: "The war was stopped for two hours to-day." "Yes? why?" "The *Journal* reporters ran out of lead-pencils." It was used by George Evans at Keith's and by Smith and Campbell at the Pleasure Palace. The question of the authorship of the merry jest naturally arises. The professional gag-supplier who recently got his wires crossed and furnished Lew Dockstader and Hughie Dougherty with the same talk, must be getting in some more of his fine work, and joke-users had better fight shy of him. Perhaps it is another case of unconscious cerebration.

TWO MORE STARS.

Milton Nobles has written a one-act comedy for five people, which bears the alliterative title *Belinda Bailey's Boarders*. Barton Hill and Charles Willard will use it in vaudeville, opening at Keith's Boston Theatre in August. Mr. Nobles had expected to use the comedy himself, but Why Walker Reformed and Bilgeville Junction have scored so heavily that he felt no need of anything new for the present season, so he placed it in the hands of two people whom he considers peculiarly suited to the leading comedy roles. There are three male and two female characters. The action takes place in Belinda Bailey's boarding-house, at Oakland, Cal. The author considers it the best thing he has yet written for the vaudevillians.

CLARENCE FLEMING'S VENTURE.

At Keith's next Monday Clarence Fleming will produce *That Lawyer's Fee*, a farce in one act, made popular by the late Rosina Vokes. Grace Sherwood and William Bernard will assume the principal roles. The people have been carefully rehearsed by Mr. Fleming, and a performance far above the average dramatic turn can reasonably be expected. Mr. Fleming is now putting into vaudeville shape several other of the Vokes plays, preparatory to presenting them at the popular family resorts.

THE BOWERY BURLESQUERS.

Hurtig and Seamon are preparing their *Bowery Burlesquers* for the road next season. The company will be headed by Truly Shattuck, and will include many favorites and a large chorus of pretty girls. Hurtig and Seamon are bound to come to the front as managers. Within one year they have made successes of three places which had been failures: the St. Nicholas Music Hall, the Harlem Music Hall, and the American Roof Garden; so there is no doubt that their new venture will be equally successful.

EXTENSION OF THE PROCTOR CIRCUIT.

It is certain now that F. F. Proctor will have theatres in Boston and Philadelphia next season. It was rumored last week that Mr. Proctor had secured the Grand Opera House in Boston, but his representative at the Pleasure Palace stated yesterday that this was not so. He is not ready to make his plans known, but he and General Manager Fynes are in close consultation all the time, and when their arrangements are completed

the extent and magnitude of their operations will surprise the theatrical world.

THE HAMMERSTEINS FINED.

Oscar Hammerstein and his wife were fined jointly the sum of \$100 last week by Judge Russell, of the Supreme Court, for contempt in forcing an entrance to Olympia some weeks ago in spite of the protests of the representatives of Andrew Freedman, the receiver.

VAUDEVILLE JOTTINGS.

The K. O'Kabe Troupe of Japanese performers arrived in America recently and made their debut at Ross Park, Binghamton, N. Y., on July 11. The co. is entirely new and the members are said to be very expert. Their costumes are a special feature.

Billy McClain installed the Garden City Lodge of Buffaloes in Chicago on June 23. There were twenty-five charter members, including Frank and Ed Mallory, Robert Crawford, Charles W. Walker, Ed Bowen, Robert Jackson, Thomas Grayson, and James Love. After the ceremony there was a banquet, with toasts drunk to the success of the new order. The Mallory Brothers expect to start a lodge in their home town, Jacksonville, Ill. Brother McClain is now in Kansas City, where he expects to continue his good work before starting his season in The Black Politician.

Ermant, the mirror dancer, and Professor Sherman's educated goats are at Hailnorth's Garden, Cleveland, O., this week.

Gaylor and Graff are at Glen Forest Park, Lawrence, Mass., this week.

In the drowning accident in which Elsie Carlisle lost her life at Cleveland, O., Diana, the dancer, and others had narrow escapes from drowning. The physicians who tried to revive Miss Carlisle discovered that she died from heart failure.

Owen Ferrer, manager of the vaudeville department of the Packard Exchange, booked for last week at the Summer Theatre, at Waverly, N. Y., Lottie Hyde, George W. Wilson, Edna Barclay, and Mountney and Neff; for Kingsland's Casino, J. Brennan, Clifford and Dixon, Frank Bawa, and Kate Medinger; and for Schenley Park, Pittsburgh, May L. Bell.

The Origin of the Cake Walk, a negro operetta by Paul L. Dunbar and Will Marion, created a small sensation when produced on Tuesday evening, July 5, at the Casino Roof Garden. The music of the operetta was composed by a colored pupil of Doctor J. and Joachim, and the participants, headed by Ernest Hogan, were also colored. The songs were all enthusiastically received, especially "Jump Back, Honey," "Who Dat Say Chicken in Dis Crowd," "Hottest Coon in Dixie," and "Dark-town Is Out To-Night."

The Sisters Whiting, cornetists, were the musical feature last week at Glen Echo Park, Maryland. They open their second season with Kelly and Mason's *Who Is Who* on Aug. 1.

Mary Norman, the popular entertainer, who has been very ill at a hospital in Chicago, will shortly go to her home in Des Moines, Ia., where she will rest until her season opens at the Orpheum, San Francisco, on Sept. 4. She has had several offers from managers of co., and an excellent one from London, but it is likely that she will remain at least another season in vaudeville.

Florrie West is delighted at her great success as the star of the bill at the West End, New Orleans, La. On July 4 she sang to audiences aggregating 15,000.

Loney Haskell is telling a story about an Irishman who was very religious and extremely patriotic. He went into a restaurant on a Friday and said: "Phew! kind of fish have ye?" "Ve haf noodin' but Spanish mackerel to-day," said the waiter. Conscience took a back seat and with a patriotic ring to his voice the Irishman yelled: "Bring me a big plate of corned beef."

W. L. Lykens is elated over the success of the National Opera co., which he booked last week at Proctor's. Although *Cavalleria Rusticana* was a trifle heavy for the audience, the novelty proved a big box-office attraction, and the co., entirely reorganized, has been engaged indefinitely to produce short versions of the popular operas, with a change of bill each week. The new co. includes Arthur Cunningham, Arthur Seaton, Cheridah Simpson, Marie Celeste, and William Blaisdell.

Healy and Mals, a new team doing the illustrated song act, have made a great hit. Mr. Healy's singing is a strong feature of the act, while Mr. Mals' stereopticon views are unusually attractive.

Albert Chevalier has returned to vaudeville and is appearing at the Palace, London. He is heavily featured and has proven a big drawing card.

Hilda Thomas made her usual big hit on her return engagement at the Casino, Toledo, last week. She is a great favorite at this place and received a warm welcome. Frank Barry shared the honors with her.

"Free America" is the title of a new march song by Hiram Patrick Henry, a veteran of the Civil War.

Eugene Ford, who is attached to the treasurer's office of Keith's Union Square Theatre, has been spending part of his vacation with friends in Middletown, Conn.

Anna Wilks concluded a very successful season in vaudeville at Victoria Park, Ottawa, July 18. On her return to New York she will commence rehearsing in Finnigan's Hall.

Manning and Weston will open with Tony Pastor's road co. on Aug. 20, at Newark, N. J.

Mlle. Rodriguez, the transformation dancer, has scored a hit with her new series of character dances. She appears first as the Maid of Athens, then as a Mexican, then as a Cuban, next in the French quadrille, concluding with her original Grecian butterfly dance.

True 8 James tried a new one-act play called *Captain Harold* at Proctor's Theatre on Sunday last with great success.

Barr and Evans have been extremely successful in the West. They opened at the Masonic Temple Roof on July 10 and had only four weeks booked in Chicago. Immediately after their first performance they were given four additional weeks at the various houses and resorts of the circuit, which shows what a good impression they have made in their diverting sketch.

Lydia Yeamans continues her triumphal career through the English provinces. She is featuring "Nonie," an English waltz song.

E. S. Wentworth and Frances Rousseau will shortly make their vaudeville debut in an operatic comedietta called *Hard Lines*. Mr. Wentworth was in E. E. Rice's forces last season and made a decided success in *The French Maid*.

The Ellmore Sisters are making a big hit at the Western parks, and have been offered return engagements at almost every place they have appeared. They are still doing *The Irish Girl*, but will put on an entirely new act early next season.

Stuart, the male Patti, is filling an important engagement with the Symphonie Orchestra at New Orleans. He is singing "Zenda Waltz Song," "Because," "Dear Golden Days," and "Just One Girl."

The latest war news is given the audience in Keith's by means of a stereopticon, and when any particularly good news comes in the enthusiasm is great. This feature makes the continuous performance attractive to the bulletin board friends.

The vaudeville venture at the big music hall in Boston was a failure. It closed after a two nights' run.

The "Baroness" Marie Von Zieher is the latest lady of title to adopt the vaudeville stage. She has not yet reached New York.

The Chick and Peters company played last week at North Highlands Park and are this week at Lakewood Park, Atlanta, Ga.

"Baroness Blane" has used the Clifford Company of Chicago, for \$1,000, which she engages is due her on an unexpired contract. She was engaged,

VAUDEVILLE.

VAUDEVILLE.

To Vaudeville Managers:

SECOND YEAR OF

LIZZIE EVANS
AND
HARRY MILLS

Now presenting their Latest Success, the Petite, Original Comedy,

A MOCK MARRIAGE,

Written by HERBERT HALL WINSLOW.

For open time address AGENTS.

20 Weeks of Continuous Engagement

Can be had by MERITORIOUS VAUDEVILLE ARTISTS on the HOPKINS and CASTLE CIRCUIT in conjunction with the ORPHEUM CIRCUIT by applying to the CHICAGO VAUDEVILLE AGENCY, Chicago Opera House, Chicago, Ill.

ARTISTS playing the ORPHEUM CIRCUIT only will apply as heretofore to the ORPHEUM Offices:

NEW YORK, 810 ST. JAMES B'LD'G, B'way and 26th St., Robert D. Girard, Mgr.
CHICAGO, 611 SCHILLER B'LD'G, Martin Beck, Manager.

CALL.

THE BOWERY BURLESQUERS

Under Direction of HURTIG and SEAMON.

All Artists engaged for this attraction will kindly report for rehearsal on Monday, August 1st, at 10.30 A. M., at Hurtig & Seamon's Music Hall, 125th Street and 7th Ave., New York City.

WE OPEN MONDAY, AUGUST 15th.

MISS TRILY SHATTUCK, World's Trio—Perry Ryan, Lulu Ryan and Emma Wood, Gracely & Burnette Lewis & Elliott, Nelson Sisters, Louise Aubert, Pauline Moran, Mollie Swift, Belle Raymond, Helen Kendall, Minnie Fay etc., Gertrude Davis, Loney Haskell, C. Adey Van, Viole Bonshaw, Helen Marlborough, Thekla Morton, Jennie E. Raymond, Cassie McKnight, Vettina Brinkley, Amy Van Houten, Tom Carter, and the Indian Princesses YUTAKNEE. All artists kindly answer this call by mail to Hurtig and Seamon, 45 West 29th St., N. Y. City.

B. A. MYERS, Manager.

JOS. HURTIG, Acting Manager.

MAUD MADISON

LA DANSEUSE ARTISTIQUE.

ST. JOHN, N. B.—"Miss Madison does her dances with electrical effects that are both beautiful and startling. He is very handsome also, and that lends additional charm to her work."

LITTLE BONNIE MAUD, Child Artist.

B. R. RAVEN

DIRECTOR RAVEN'S BAND, BRIGHTON BEACH.

OFFERS INVITED.

Address B. R. RAVEN, Hotel Brighton, Brighton Beach, N. Y.

SEYMOUR

AND

EMILIE

HOWE EDWARDS

Hull, England, July 4. Moss and Thornton Tour.

ABROAD INDEFINITELY.

Permanent address, Henson office

MAGNETIC

Nellie Hawthorne

Re-engaged for the whole Summer.

CASINO ROOF.

PRINCIPAL BOY.

AT LIBERTY FOR COMING SEASON.

ALICE--MONTAGUE AND WEST--J. ROYER

Refined Comedy Musical Act.

Past two seasons a feature of Mathews and Bulger's At Gay Coney Island Co. Farce-Comedy or Vaudeville offers invited.

Address ST. JAMES, L. I.

Fred--WALZ & ARDELLE--Jeanne

IN THEIR

Refined Singing and Comedy Piano Act. Engaged next season with Charles E. Blaney's A Boy Wanted Co.

Felix Morris SILENCE IS GOLDEN

Aug. 21st, San Francisco, Six weeks
IN REPERTOIRE.

Nov. Return dates Keith's Circuit, Winter Season Lyceum Theatre.

From July 1st till Aug. 14th address
East Hampton, L. I.

MR. KENNETH LEE
PLAYWRIGHT.

Author of a large number of successful sketches here and in England. Contracts solicited for

SKETCHES, BURLESQUES, PLAYS, Etc.
Disengaged for Low Comedy, Character or Old Men

Address Henson office.

BLANCHE SEYMOUR

INTER-STATE VAUDEVILLE CIRCUIT

Address 8070n Place, Buffalo, N. Y.

PLAYETTE FOR SALE.

SILENCE IS GOLDEN

A One-act Comedietta, by

IDA AND MAY M. WARD.

Great success as produced by the undersigned at Proctor's Pleasure Palace, New York. Three people. Star part for ingenue lead or comedy old man. Plays 24 minutes.

My reason for selling is: I am going back to first love—"the legit."
This is a great bargain. I will rehearse play for party buying it. Address

GERALD CRIFFIN, care MIRROR

SISTERS COULSON

Keith's Theatre, New York.

Sole Representative, Joseph F. Vion.

LA PETITE LILLIE
In a one-act comedietta—3 people—A PAIR OF SLIPPERS, introducing songs. San-ra novel feature. Authorized agent OWEN FERRER, Manager Vaudeville Department, Packard Exchange, 1250 Broadway.

she says, for ten weeks at \$100, and that the theatre closed two weeks after her engagement began. The manager, John K. Sackett, left the town and it is said that there are several performers and tradesmen looking anxiously for him.

The People's Pleasure Palace, at Ashbury Park, closed last week after a career of one week. The manager, John K. Sackett, left the town and it is said that there are several performers and tradesmen looking anxiously for him.

Henry Frey, of Free and Field, has been engaged for Devere's Reception in McFadden's Alley, which the Donovans will star in next season. Mrs. Frey will next season at her home in Baltimore.

Lotta Gladstone's success in the West has been very pronounced. She is playing a second week at Harrison Park, Terre Haute, Ind., this week, and will later appear at Broad Rimples Park, Indianapolis, and Phoenix Hill Park, Louisville.

W. J. McDermott is playing at the Point of Pines, Revere Beach, Mass., this week.

Joe J. Sullivan and Carrie Webber have been playing very successful engagements over the Castle-Hopkins circuit. They will spend the month of August at Point Pleasant, N. J., and will return to the city in time to join Gus Hill's McFadden's Row of Flats, in which Mr. Sullivan will play McFadden.

Sidney Grant and Miss Norton are meeting with success in the West. They have just finished playing the Boston-Circle circuit and the Op-Phon circuit Aug. 1, playing return engagements until October.

Willis Rising is playing a few summer dates at various parks with his operetta co. Their repertoire embraces Velvet and Rags, Off to Cuba, Forty Winks, and The Barber of Bath. The co. includes Lillian Kemble, Bella Sargent, Birdie Price, Little Friday, F. L. Graves, Johnny Williams, J. B. Fulton, and Lee Woolworth, musical director.

Last Thursday evening was military night at Pein's Amphitheatre, Manhattan Beach. Pictures of all the new war heroes were shown in five.

Fred Clayton and Ruth De Shon, after playing eight weeks in Omaha, Neb., owned at the Doherty Theatre, Council Bluffs, Ia. They opened July 18 for two weeks at the Two Jacks' Vaudeville Theatre, Davenport, Ia., with Peoria, Terre Haute and the Taylor circuit to follow.

Frank Whitman, the eccentric comedy violinist, has closed a successful two weeks' engagement at Keith's New York and Boston theatres, and is playing this week at the Victoria Park Auditorium, Ottawa, Canada.

George Yeoman has just closed a five weeks' engagement at Keener's Garden and Klondike Park, St. Louis. He will open at Phoenix Roof-Garden, Louisville, Ky., July 24 with Cincinnati to follow.

"Down Ole Tampa Bay." W. T. Francis' instrumental hit is becoming very popular. It has been programmed by Victor Forbert at Manhattan Beach and also played as an encore by them at every opportunity. It was originally introduced as a dance for La Lela in The Telephone Girl.

Charles Innes, the talented young tenor, has been starting successfully at Elmwood Park, Syracuse, N. Y.

James H. and Fannie Donovan will star next season in a farce called Devere's Reception in McFadden's Alley.

Hal Stephens has been re-engaged by Ward and Volpe for next season to play Colonel Peach. He has just closed a seven weeks' engagement at the Burt circuit and opened on the Burke circuit on July 19.

A song sung by the Rogers Brothers dressed as American volunteers at Koster and Bial's Roof-Garden recently, answered several people. One young man went so far as to throw a beer mug at the actors. They meant no offense by singing the song, but they will probably cut it out for good.

By arrangement with Melville Stoltz, A. H. Chamberlain has completed contracts for the appearance of Charmion in England and Continental Europe, covering a period of three years. She will be first seen at the Alhambra, London, on Aug. 1, continuing there for a season of sixteen weeks, with the continental capitals to follow.

Billy B. Van and Manny Welch have formed a partnership for the purpose of teaching stage dancing. Van will continue to appear with Verie L. Brian and will teach steps between dates.

Autie Leslie is meeting with success in and around New York introducing her novel dances and costumes.

Charles Horwitz has written a new act for Carr and Jordan entitled A Pair of Spoons.

"Decease." Horwitz and Rowers' new ballad, is one of the principal songs in the repertoire of Agnes Miles. She is also singing "I Got No Use for You," by Jerome, and "Nanghy Red Riding Hood," by Brill. Helen Truett has been singing the latter at the Casino Roof-Garden.

Liane Evans and Harry Mills are now presenting a new and original little comedy. A Mock Marriage, written for them by Herbert Hill Winslow, which bids fair to duplicate the success achieved by them in high-class vaudeville last season in A Strange Catastrophe, by the same author. It is now being booked in all the principal vaudeville theatres for next season.

Reatrice Goldie began a week's engagement at the American Roof-Garden last night, doing a singing turn.

Al Hassan Ben Ali is now in Morocco on secret business for the United States Government. He expects to return to New York by Aug. 1.

Walt and Ardella will be members of Blaney's A Boy Wanted co. next season.

Mario Drowler faints on Saturday evening just after singing a song in Cook's Tour at Koster and Bial's. She will take a long rest at the conclusion of her present engagement.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The event of the past week, so-called was the opening of the Great Northern Roof-Garden, under the direction of Alex Comstock, who barks from New York. The truth of his expression, "I am not acquainted with the Western acts," was clearly demonstrated by the mere glance of the bill that was offered. The resort itself is the only roof-garden in Chicago, that is, as far as being out of doors is concerned. The lighting was superbly arranged and the patrons were supplied with every comfort, and that let it out. When I arrived Albin, the "king of cards," met me at the door and remarked that he put the show together. He did, and if that had been his maiden effort there might be some excuse for it; as it was no credit is due him. The bill was made up mostly of dancing acts and a few extras were also presented. The programme opened with Florence Moore, who, followed by Minnie Church. The programme said she was a serio-comic dancer (a new one on me). Then came the Constantine Sisters, Pupita and Rosita, Kate Brundell Anderson, the Murray Sisters, Bruns and Nina, Morton and Elliott, Emma Carus, and Slackey and Dell. There were others, but I don't need to mention them. The place was filled up, and if Manager Comstock is able to secure good acts he may make a go of it, otherwise the future is anything but bright for this place.

Hopkins' Theatre is the most pleasant indoor amusement resort in Chicago. Col. Hopkins' cooling machine is a howling success. This week the clever stock co. is reviving A Flag of Truce and the vaudeville bill is remarkably good, including Harry Alister, Morton and Revell, Annie St. Tel, Annie Laughlin, the Golden Gate Quartette, and the ever-popular biograph. Business is good and the management deserves it.

Masonic Temple Roof-Garden: Crowded almost at every performance is the state of affairs and a great array of real entertainers are appearing this week, with Pupita and Josephine Rabel as the bright particular stars. The others are Sullivan and Weber, the Morellos, Joe Natus, the Deltorelli, Hayes and Bandy, June Selma, and a series of views. Business is great and so many and so many are happy.

At the Chicago Opera House Manager Jay Rippe presents another strong bill made up of the Manhattan Comedy Four, Robetta and Doretta, Mike Whalen, Smith and Cook, Howard's pony circus,

Comtesse Von Hatzfeldt, Carrie Scott, Mayme Gehrue and others.

Ferris Wheel Park: The bill is headed by Lizzie R. Raymond, and a host of other capable people also appear.

The Chutes: Manager E. P. Simpson is offering a splendid list this week. Edison's photoscope is quite a feature. Moore and Gilmore, Murphy and Hall, Constance Windom, Flood Brothers, and Nollac and Alida all have attractive specialties, and a great concert is given by Woodson's Band.

Sam T. Jack's: Jennie Yeomans is retained and other good specialties are also seen, together with living pictures and plenty of lively burlesque.

Hillinger's Garden: A co. of specialty people are giving a very worthy performance.

Buffalo Bill's Wild West arrives 25 for a week's stay.

BOSTON, MASS.—Quite the feature in Boston theatricals this week is the opening of Sans Souci in the old public library building, which was formerly the home of the Zoo. Ever since the books were moved out to the finer structure on Copley Square amusement providers have looked with jealous eyes at the opportunity for affording Boston a music hall plus the attractions of a beer garden, and at long last the police authorities have consented, but at the same time the commissioners went for a tour abroad and when he came back he evidently reported the advantages of Continental amusements, for at any rate the license was granted and to-night we had the result—the opening of Sans Souci. Bostonians have not learned to pronounce it, and it is a pity that the pronunciation of the name is the same. The big Bates Hall has been transformed into a neat auditorium and the big staircase, which was removed, there are little boxes galore and tables and shelves for liquid refreshments, and if the place does not prove a solid mine I will lose my guess. The opening attraction was so strong that every seat was sold out in advance, leaving only the admission places to be scrambled for to-night. The permanent orchestra plays under the direction of Louis Raer, and between the selections are given the variety acts by Henry E. Dizer, Kitty Mitchell, Kate Davis, Katherine Warren, Marie Heath, Horwitz and Bowers, and Gray and Conway.

In spite of the opening of the new music hall Keith's will go on just the same as ever, for the two will bid for entirely different classes, and the Palace of Vaudeville on Washington Street and Tremont Street, too, will give the best of refined entertainment just as it has since its opening. This week the special attraction is Robert Mantell, who is the latest captive for the Keith circuit, and who appears in A Lesson in Acting. The other features of the bill are Mr. and Mrs. Arthur C. Sidman in A Bit of Real Life, Clifford and Ruth, Bogert and Jacobs, Vanarsdall, and the Palace's Floral Bouquet, the Boston Quaker City Glee, and the Leavitt and Novello, and the members of the Boston Symphony Orchestra, with Albert L. Guille as the operatic soloist. Then there are hosts of lesser attractions and many new views on the biograph.

The Paris Gaiety Girls are at the Palace this week, the experiment of a Summer stock, having been abandoned in favor of a more refined entertainment. In the olio are Ida Howell, Minnie Cline, Pearl Stevens, Mlle. Ordier, and George Scanlan.

At Austin and Stone's this week the attractions are the Eight "Hello" Girls, Emory and Marlowe, Casey and Le Clair, Ross Hill and Evelyn Deroser, the Bar State Stars, Dorey and Brennan, Bert, Edwin Kenner, the Rowley Sisters, Carl Hale, the Dapois Brothers, Florrie Oliver, Hewlette and Howard, Ned Harris, and May Wood.

Out at Norumbega Park the vaudeville programme in the open air theatre is given by the Columbia Vaudeville co., while the Knowlton and Allen band adds to the entertainment. The other features at the Point of Pines this week are Mansella and Russell, Leonard and Fulton, William J. McDermott, and Blanch Wilson.

Boston theatregoers are all at work snatching which may be the theatre that Proctor is looking for to add to his vaudeville chain. JAY BOSTON.

CLEVELAND, O.—Haltnorth's Garden Theatre, which has for the past five years been giving the summer opera, will commence Monday, 18, giving five vaudeville entertainments and the following bill has been arranged for the opening week: Marguerite Striva, the comedienne; Emanuel, dancer; Harding and Ah Sid, Mlle. Olive, the Leonard, Grace and Betty, Melville and Wright, and others. —Charmion has been delighting the large audience at Haltnorth's Garden in her novel trapeze act —Jarvis Brothers' Minstrel and Diana were the attractions at Euclid Beach Park week 10, drawing large crowds. Week 11 the Now Family and biograph will be the bill. —The Abgrims Brothers, Paul W. and Arthur H., will give a new musical comedy, a social session of Criticism Lodge, No. 68, K. of P. Monday, 11. They have been re-engaged for El Henry's Minstrels next season.

SAN FRANCISCO, CAL.—The leading feature of the week at the Orpheum was Alice J. Shaw and her twin daughters, who gave a marvelous exhibition of their skill in whistling. The Four Cohans were as pleasing as ever, and the season's success was business considerably and made a great hit. Donat and Ford in a novelty dancing act pleased. The song "Yankee Doodle" by Will J. White was enthusiastically received. Week 10 Joe Hart appears with Carrie De Var in a comedy sketch. Fleurette, the dancer, billed, also Bert Coots and Julie Kingley. Among the holdovers are Mrs. Shaw, Falke and Semon, and Charles Wayne. Crowded houses every night.

Rushing business was done at the Chutes. Colby and Way and Belle Williams made hits. Cannon, the Swiss 613-pounder, is still an object of admiration. FRED S. MYRTLE.

LOS ANGELES, CAL.—Orpheum (J. R. Rosenthal, manager): The bill for the week is a record breaker. On the opening night the curtain went up on over one hundred people sitting in the wings for lack of room in front. Tim Murphy and his co. made a big hit in his character sketches and imitations. Carlin and Clark were side splitting in their German specialties, and Musical Valtore gave a novel and pleasing performance. Over Fanny Wentworth repeated her first week's great success. Wills and Lorette were as popular as ever, and Katie Roemer and Albertus and Bartram continued to please. New people 11: Four Cohans, Watson Sisters, the Great Judges, and Douglas and Ford.

ST. PAUL, MINN.—Olympic Theatre (John Balestra, proprietor): Red Roddy's new act, The co. give a good entertainment. Week 11-17 opened to good houses. A West Point Cadet, by Charles Ellsworth and the co., also a good olio of specialties were given. Leo Royal, Alma Roy, Bessie Clarke, Mamie Smith, Gladys Johnson, May Brandon, Della Pino, Frankie Hunt, Lizzie Marsh, George Marsh, Sam Green, Charles Ellsworth, Charles Green, and others. In the olio.—Tivoli (John Straka, proprietor): Week 11-17 opened with a good musical programme by the Ladies' Orchestra, Kitty Pink, a very clever vocalist, and Katie and William Becker, two clever children. Large attendance.—Palm Garden Concert Hall, A. Weinholzer, manager, has but one entertainer, Mrs. Barrett, vocalist.

SAVANNAH, GA.—Tivoli Music Hall (Wiley Williams, manager): Week 4-9 Senator Dyke, a burlesque, with the following in the cast: Rosley and Rostell, Brannock Sisters, Georgia De Ives, Tom Butler, Vallie Mayhew, Doris Wilson and Willy Williams. This week Rosley and Rostell close their engagement here. Their clever work has made them very popular.—Alhambra Music Hall (Sam Rordell, manager): A Hot Time, a farce arranged by Sam Rordell, the cast including Bella Doyle, Loretta Clifton, Emma Barrett, Florrie Edmond, Rita Carlyle, Lella Leslie, Josie Slater, W. C. Morton, O'Hara and Watson, and Sam Boydell. The work of some of these artists is very good.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): Week 10 the following opened to crowded houses: McMahon and King, Cushman and Halcombe, who received great applause; James A. Reilly, Carrie Ezler, the Elmore Sisters, who were given a perfect ovation by the large audiences, and Neville and Barlow. Underlined for week of 17, Kate Rooney, W. F. Judge, E. F. Reynard, Howard and Bland, Fish and Quigg, Chappelle Sisters, and Garmella and Shirk.

DULUTH, MINN.—Parlison Summer Theatre (Matt Kusell, manager): This attractive resort will hereafter run as an exclusively vaudeville place. The following is an excellent array of talent for

week of 10: Bicknell, Florence Thropp, Johnnie Connelly, Marguerite Ferguson, Joe S. Murphy, Charles R. Gardner and co., and Signora Maria De Costello. Audiences large and performers exceptionally good.—Parlor Theatre (William J. Wells, manager): Business past week excellent. New performers week June 22: The Four Burtons, Frank O'Neil, William J. Wells and wife, Clarence Leonard, Marie Castle, and Sadie La Fortune.

OMAHA, NEB.—The second week's engagement of the Clifford Gaiety co. in Little Miss Chicago opened favorably and the performance is materially strengthened by the addition this week of McIntyre and Heath in their specialties.—At the ever popular Trocadero Harry Armstrong and his animated music sheet, Gardner and Gilmore, Gilbert Sarony, the Grayson Sisters, Sullivan and Weber, and the ever enjoyable Adelmann orchestra are giving a strong performance, which is thoroughly appreciated by large audiences.—Wirth's Music Hall: There is a specially attractive programme this week headed by the popular Carmontelle Sisters, Maybelle Calhoun, Artie Hall, and Marie Wilber.

LOUISVILLE, KY.—The Roof-Garden Summer season at Phoenix Hill Park, under the management of Thomas Van Ouden, continues to prove successful. The people appearing week commencing 10 are Frye and Allen, the Rosars, Mack and Armour, William Sherman and his goats, Rajan and Hadj Lesick, Professor Ed Morbach, with his excellent Buckingham Theatre orchestra, continues to furnish the music and makes it a feature of each entertainment.—Hugh Griffiths for many years connected with Louisville theatres as door-keeper at the various houses, is officiating at the chief entrance at the Hill, which is gratifying to the patrons of the place, with whom he is popular.

TOLEDO, O.—Casino (Frank Burt, manager): The week closing 16 was one of the best of the season, both in attendance and the excellent character of the show. Walker and Way, John R. Hart, John West, Ernest Veronesi, Hilja Thoma, and Frank Barry, Goldsmith Sisters, and John W. Ransome formed the bill. John West's musical turn was decidedly funny and original. Thomas and Barry in their new sketch, Miss Ambition, were warmly received, as was also John Ransome as Croker.—The Wonderland Roof-Garden opens 18.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Robin Hood, Jr., Burlesque co. opened 11 to big business. Especially good work was done by Killen and Murphy, Herbert Brothers, Watson and Wilmans, and Crowley and Foley. In the last burlesque C. B. Watson kept the house in a roar. Week 18-20 Turner's English Girls.—Sohmer Park (Lavigne and Lajoie, managers): 11-16 selections from light opera, burlesque and vaudeville to big business. The ballet is a special feature.

OTTAWA, CAN.—Queen's Park (Dr. W. A. Drowne, manager): This park, situated on the Ottawa River at Aylmer (adjoining the city), was opened under the able management of Dr. W. A. Drowne, of the Russell Theatre, with a vaudeville programme including Webb and Hansen, Grant and Grant, Louise Montrose, Fogarty, Allan Weightman, and Professor Herbert's dog circus. Large audiences were delighted with the performance.

SARATOGA SPRINGS, N. Y.—The Palm Garden (D. H. Buckley, proprietor): The Cameron, manager: The artists week 11 are the best ever seen here. The Arnold Sisters made a big hit and Tom Davis presents an entertaining act. Kathryn Pearl, Eunice Hill, Louise Wills, and Alex Cameron are all good. The headliner for next week is Gusie Nelson. Business great.

SEATTLE, WASH.—People's Theatre (Jerome K. Smith, manager): Week 11 the Weichers, Frank and Fred Worsen and other splendid artists.—North's Palm Garden: Week 11 Eleanor Montana, La Petite Rose, and the Chicago Ladies' Military Band.—Madison Park Theatre (Cal Holm, manager): Week 10 Florentine Lady Troubadours, May Fuller, Frances Hewitt, J. Adrian Epping, and Jessie Jewett.

SANDUSKY, O.—Cedar Point (G. A. Bookbinder, manager): The following excellent bill week of 10: George H. Adams, co. in Country Terrors, Shayne and Worden, W. H. Judge, Tonia and Lily Adams, Week of 11 Grout, Beers and Grout, Emma Cottrell, and McMahon and King.—Item: W. H. McGown. The MIRROR's veteran correspondent of Urbana, O., dropped in upon his many Sandusky friends 14.

BUFFALO, N. Y.—The patronage at Shea's Garden Theatre remains unabated. The excellent bills and the many comforts continue to draw large crowds at all performances. Week of 11 the bill is Berens, Leroy, Mrs. Milt G. Barlow, Clarence Trio, the Van Aukens, Williams and Stone, the Empire Four, and the biograph.

BANGOR, ME.—Riverview Park, Hampden (F. A. Owen, manager): The Novelty Stars closed to good business 9. The Three Holsten Sisters are very clever. Week of 11 Moran and West, Mazie May, McBurnie and Williams, and Ripley and Burke's trained dogs.

DAYTON, O.—Fairview Park (Will J. Donnelly, manager): With the exception of Sunday matinee and even the attendance has not been up to the requirements for profitable results. Gallagher and Barrett, Zoo Mathews, W. B. Robinson, Fauvett Sisters, and the Brothers Hart comprise the bill for week 10.

HALIFAX, CAN.—Lyceum (A. E. Root, manager): Week 11 Fraser and Henderson, The Jokers, Henry Waite, Leopold and McDonald, Ravel Trio, Bernice Fernandez and Ada Lucette. Business good.—W. L. Main's Circus 11 to 10,000 people, afternoon and evening. Excellent performance.

PITTSBURGH, PA.—The free open air theatre at Panther Hollow, Schenley Park, is drawing large crowds. A larger place will be provided to accommodate the people, as the performance pleases them. People week 11 Brothers Melrose, John T. Hanson and Mahel Drew, Max Bell, the La Villers, Irene Mackay, and Lorber Brothers.

LANCASTER, PA.—Rocky Springs Park Theatre (H. B. Griffiths, manager): The Boston Gaieties, headed by Carr and McLeod, one of the best musical teams on the road, pleased large audiences 11-18. The co. also included Gladys St. John, Mitchell and Jew, and J. Davis.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Barlow's Minstrels played week of 4 to the largest business in the history of the Casino. House crowded every night. Burt St. John, Wolf and Cummings, A. C. Lawrence, Ancoletti Brothers, and E. A. Neiderd on week of 11 to good business.

TERRE HAUTE, IND.—Harrison Park Casino (Jack Monk, manager): Well pleased audiences are attending the Casino week of 10. The bill includes Nelsonia, Powers and Theobald, Louise Kerlin, Chappelle Sisters, and Lotta Gladstone, whose monologue work is the hit of the season thus far.

DETROIT, MICH.—The Wonderland continues the only theatre open. The bill for week 11 includes Charles and Jennie Welch, Al W. Maddox, Joe and Ned Donner, and the biograph, which is an unfailing source of entertainment.

AKRON, O.—Lakeland Casino (Harry A. Hawn, manager): Arthur Rieby, Murray and Murray, Carpanelli and Lucille, Harry Edson, and Edie Stephens 1016. Satisfactory performances and well-filled houses.

MUSKEGON, MICH.—Lake Michigan Park Theatre: Week 11 Rosette, Gorman and Field, Billy Clark; excellent bill. Week 17 Dean and Jose, Chappelle Sisters, Somateria.

OSWEGO, N. Y.—Pavilion Theatre (Wallace and Gilmore, managers): Continuous vaudeville to full houses. New faces week of 11-15: Larry Shaw, Charles A. Sauer, Dan Darleigh, Ed Mulaney, and Archer and Garlow.

PIQUA, O.—Midway Park (Bert St. John, manager): Park will close the regular season this week with "Bonner," the talking horse, and a varied animal show. Business has been light on account of bad weather, so the manager decided to close.

HAMILTON, O.—Lindenwald Park (Thomas Smith, manager): Bill for week 11-17 Margaret Ross, Billie and Tillie De Witt, Little Bessie Beebe, Robinson and Kearn, and Foster and Williams.

ITHACA, N. Y.—Renwick Beach (H. E. Dixie, manager): Garon and Herbert, comic acrobats; Dave Whitely and Lucille Bell, Forester and Floyd are pleasing light houses 11-16.

TORONTO, CAN.—The attractions at the Island Col. 49 comprise the Royal Hungarian Gypsy Band, Flora, and Her Burke and McDonald. Immense crowds.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): The new attractions, week 11 are

VAUDEVILLE.

ST. LOUIS LIKES IT.

ENCEL SUMNER

In her successful war comedy, THE DESERTER.

25 minutes of up-to-date, refined fun. Will book in first-class Vaudeville houses only.

Address 308 W. 42d St., New York.

AN OPPORTUNITY. For (cash) sale, two comedians; one for two women, one for woman star with male support. Former excellent vehicle for legitimate vaudeville. Address "R. S."

No. 7 First Street, New Brighton, Staten Island.

WANTED—AT ONCE. A refined comedy sketch for Dramatic Star, Gentleman and Lady. Address "R. C. G." care Mazon.

Maud Dennis and the military band. Business continues good.

VAUDEVILLE PERFORMERS' DATES.

Allyn and Lingard—Pastor's, N. Y., July 18-23.

Almes—Opera House, Chicago, July 18-23.

Atherton, Alice—Casino Roof, N. Y., July 18-23.

Amorita—Casino Roof, N. Y., July 18-23.

Alfarabi, Sadi—Keith's, Phila., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lakeland Casino, Akron, O., July 18-23.

Adams, George H.—Lak

PROFESSIONAL CARDS.

Al. Kranz

Characters and Comedy. AT LIBERTY. MIRROR.

Addison Pitt

Juvenile, light comedy. Liberty. Port Chester, N. Y.

Albert Hardy

In Bicycle Monolog. Address MIRROR.

Alfred Burnham

Disengaged. Address MIRROR.

A. L. Underwood

Address Tam's Agency.

Arthur Boyce

Tenor roles. Tivoli Opera House, N. Y. Address MIRROR.

Amy Lee

At Liberty next season. 1220 Camac St., Phila.

Agnes Knights

15 Keppel St., Russell Square, London, Eng.

Augusta de Forrest

Disengaged. Care MIRROR office or agents.

Ada Levick

At Liberty. Leads. Address MIRROR or Agents.

Annie Myers

At Liberty. 2844 Penna Ave., Baltimore, Md.

Anna Layng

With Miss Francis of Yale Co. En route.

Alice Johnson

Address care MIRROR.

Ben B. Vernon

Address MIRROR.

Chas. Kent

Disengaged. Address MIRROR.

Chas. J. Sheffield

At Liberty. Shakespearean or heavy Co. MIRROR.

Charlotte Tittell

Address MIRROR.

David R. Young

Dialect and Character Actor. Address Niantic, Conn.

Dorothy Humbert

Singing Soubrette and Character. 65 W. 50th Street.

Ethel Barrington

Disengaged. Address 124 W. 34th St.

Ethel Brandon

Leads and heavies. At Liberty. Address MIRROR.

Ethel Marlowe

Engaged with Viola Allen, Season 1898-99.

Ella Bailey Robertson

Singing the Wind Co., '98-99. Permanent add. 331 W. 53d St.

Elizabeth Brainard

Characters and Ingenues. Address MIRROR.

E. A. Eberle

Permanent address P. O. Box 22, Chatham, N. Y.

E. Frank Bush

Season 1897-98, James Young. At Liberty. MIRROR.

Elmer Buffham

Leads. At Liberty. Address MIRROR.

Edward Webb

Tenor Comique. Uhrig's Cave, St. Louis.

Francesca di Mairia

General business. 67 West 90th Street.

Frank Naylor

Care Box 37, St. Louis, Mo.

Frederic Murphy

Julia Marlowe, 1892-98. MIRROR.

Fannie Denham Rouse

Engaged season 1898-99. Address care MIRROR.

George Henry Trader

34 West 24th Street, N. Y.

Geo. H. Adams Four

Liberty, Winter Season. Address MIRROR.

Gardner Lawrence

At Liberty. Light Comedy and Juveniles. MIRROR.

PROFESSIONAL CARDS.

Gertrude Boswell

Sign of the Cross. En tour.

Grace Griswold

Leading heavies. Wm. Owen Co., En Route

Harry G. Carleton

Sum. add. Carleton Cottage, Northport Camp Ground, Me.

Harry Mack

At Liberty for Comedy Old Men. MIRROR.

Harry Davies

Leading tenor. at Liberty, next season. MIRROR.

Harriet Sterling

Address MIRROR.

Harold Grahame

At Liberty. Heavy. Studio 6 Bryant-Stratton Bldg., Buffalo.

Helen Guest

Juvenile or Ingenue. At Liberty. Address MIRROR.

Jean Clara Walters

At Liberty. T. Allston Brown, or 223 W. 11th St.

John L. Weber

Care Lyceum Theatre. Characters and Heavies.

J. W. Thorndike

At Liberty. Musical Director. 298 N. State St., Chicago.

Joseph Ransome

Leads, heavies, characters. Liberty. 38 Chestnut St. Albany.

La Petite Lillie

Disengaged. Queen of Child Artists. MIRROR.

Laura Biggar

Permanent address, Star Theatre, N. Y.

Laura Bellini

Prima donna soprano. Opera or concert. MIRROR.

Lillian Stillman

Characters Dialects. Disengaged. 6118 Drexel Av., Chicago.

Lizzie Morgan

Re-engaged. Castle Square Theatre, Boston.

Leonora Bradley

Elitch Garden, Denver, for the Summer.

Laura Hulbert

Emotional. Leads. Address 3405 Princeton Ave., Chicago.

Lillian Andrews

Characters. Invites offers. New Theatre, Cape Cottage, Me.

Leda Leighton

Heavies, comic. Excellent contralto. Disengaged. MIRROR.

Laura Millard

Address 270 Ryerson St., Brooklyn, N. Y.

Louise Muldener

Stuart Robson Co.

Mark Ellsworth

Character, heavies. Stage Mgr. James O'Neill, 98-99

Mabel Fraire

Ingenue. Leads. Wm. Owen Co. En route.

Maud Cooling

Ingenue leads. First-class engagements only. MIRROR.

Mary L. Berrell

Old Women. Agents, or 2100 Boulevard.

Mary Breyer

Character and heavies. Scotch, English, Irish Dialects.

Mae Raymond

At Liberty. Opera or Comedy. Address MIRROR.

Margaret Dibdin

Special engagement. Avenue Theatre, Pittsburg, Pa.

Margaret Hayward

At Liberty. Box, Pudd'nhead Wilson, Season '98

Miss Emily Lascelles

Leads. Yorkshire House, Ashbury Park.

Miss Julia Hurley

Liberty. Characters, Comedy. 446 Plymouth Ave., Buffalo.

Miss Loduski Young

Leading. Invites offers. 1757 Madison Ave., N. Y.

Mrs. F. Gonzalez

Characters and dialects. 45 E. 90th St., New York.

Mrs. Kate Denin-Wilson

348 W. 56th Street, or agencies.

PROFESSIONAL CARDS.

Mrs. Robert B. Mantell

At Liberty. Leads, comedy. 340 W. 40th St.

Mr. & Mrs. Byron Spann

Farmer and Lean Gal. On Burke Circuit.

Mr. Marshall P. Wilder

Permanent address care New York Post Office.

Mr. Bassett Roe

Address Green Room Club, Bedford St., London.

Robert Cone

Musical Director. At Liberty. Address care Witmark.

R. C. Chamberlin

Chas. Coghlan Co. Per. address 131 W. 40th St.

Sinclair Nash

Address MIRROR.

Sydney Cowell

Re-engaged. Mrs. Fiske, 1898-99.

Theo. Bendix

Musical Direc. or. At Liberty. 253 W. 34th St., N. Y.

Thomas Meegan

Comedian, for Stock. 1635 Fitzwater St., Phila., Pa.

Taylor Granville

With Chas. Coghlan. Address MIRROR.

Vernon Somers

Leading Juvenile. Address MIRROR.

Violet Campbell

Heavies, Character, Dialects. 341 Shawmut Ave., Boston.

Walter Edwards

Leading. Elitch's Gardens, Denver. 4th season.

Walter E. Hoffmann,

Musical Director, 49 Grand St., Letter Box, N. Y.

W. N. Wadsworth

Elitch's Garden, for the Summer.

William J. Morris

Musical Director. Permanent address MIRROR.

William Burrese

May Irwin Co., 1897-98. Marquis of Michigan, 1898-99.

Wm. J. Rostetter

Composer and Arranger. Musical Director. 77 W. 91st St.

William J. Romain

Lead-A Southern Romance. At Liberty. MIRROR.

GEORGIA GARDNER

LEADING COMEDienne.

Season 1898-99 with

WEBER & FIELDS' CON-CURER CO.

Permanent address care of

J. VION, 42 West 30th St., N. Y. City.

HARRY GWYNETTE

AT LIBERTY.

Character and Comedy Old Men.

Address Plainfield, N. J.

JOHN C. FOWLER

At Liberty. Versatile Leads.

15 Poplar St., Brooklyn, N. Y.

ADA MELROSE

Ingenues or Soubrette with

or without Specialty. Address MIRROR.

ADELE FARRINGTON

Soubrette.

DISENGAGED.

Opera or Burlesque. Address MIRROR.

SABRA DeSHON.

JENNIE CLEGG IN THE WORLD AGAINST HER.

AT LIBERTY.

Address 207 N. J. AVE., N. W., Washington, D. C.

J. PALMER COLLINS

For the Summer.

South Cairo, Greene Co., N. Y.

ALICE ROSELAND

Season 1898-99 Augustin Daly.

Permanent Address Daly's Theatre, New York.

M. STRASSMAN, Attorney,

213 E. 14th Street, near 2d Ave., New York City.

COSTUMES, ETC.

**WIGS
TOUPÉES.**

Grease Paints and Face Powders.

SATISFACTION GUARANTEED.

CHAS. L. LIETZ,

No. 39 West 28th St., New York.

**MILLER,
COSTUMER,**229, 231 AND 233 N. 8TH STREET,
PHILADELPHIA,AND
BROADWAY THEATRE BUILDING,
NEW YORK CITY.**VANCE
ROBES**

And COSTUMING.

1453 BROADWAY, N. Y.

**Art Dyeing and
Cleansing Works**

YONKERS, N. Y.

Cleansing and Dyeing of Garments, Evening Dresses

Stage Costumes, Draperies, etc., at short notice.

Main office, 704 8th Ave., bet. 44th & 45th Sts.

WM. FORGER, Prop.

MAURICE

HERRMANN

COSTUMER,

20 West Twenty-Seventh Street,

Near Broadway.

The Eaves Costume Company

63 EAST 12th ST., NEW YORK.

Everything necessary for Theatrical, Operatic or Amateur

productions on hand. Also military, naval and band

uniforms for sale or hire at lowest prices.

ALBERT G. EAVES, President. COLIN S. EAVES, Gen'l Mgr.

A. KOEHLER & CO.

Theatrical Costumers.

HISTORICAL COSTUMES ALWAYS IN

STOCK.

54 Union Square East, bet. 17th and 18th Sts.

PROFESSIONAL CARDS.

Jennie Satterlee

AT LIBERTY.

134 West 46th St., or Agents.

W. B. DOWNING

SEASON '97-'98

LEADING HEAVY FOR EUGENIE BLAIR

Invites Offers for Coming Season. Address MIRROR.

GUSSIE Eccentric

Character Comedy.

At Liberty for

Next Season. **HART**

Season 1897-98 May Irwin Co.

Address Agents or MIRROR.

ELIZABETH En Route.

LEADS.

Wm. Owen Co., 1897-98. **BAKER****WM.C.OTT**

Musical Director. At Liberty. Address or wire

MIRROR, or 207 W. 30th Street.

BEATRICE GOLDIE

PRIMA DONNA SOPRANO.

Opera or Farce-Comedy.

INVITES OFFERS. Address 250 W. 34th St., N. Y.

F. P. BRADY

Treasurer.

AT LIBERTY NEXT SEASON.

Address 822 Superior St., Toledo, O.

ANITA LESLIE

Corset Fitter and Skirt Dancer, Soubrettes and Boys.

Address MIRROR.

MANAGERS' DIRECTORY.

THEATRES.

ANNA, ILL.

MILLER'S OPERA HOUSE

In new building for season 1898-99. With the handsomest Theatre in the Ill. Seating capacity of 800 and a population of 5,000, your business is assured. Anna is on the I.C.R.R. and M. & O. Ry. 56 miles from Cairo, 31 miles from Carbondale, 27 miles from Murphysboro, and 30 miles from Cape Girardeau.

W. C. Hargold, Mgr.

AUBURN, IND.

HENRY'S OPERA HOUSE

ON GROUND FLOOR. New and up-to-date. Seating 700. Pop. to draw from 6 to 7 thousand. Stage 30x55; to gridiron 38; proscenium 18x50. Playing first-class attractions. Types R. R.: L. S. & N. Wab. and R. & O.

J. C. HENRY, Prop. and Mgr.

ALBION, N. Y.

ALBION GRAND OPERA HOUSE

Pop. 5,000. Seats 700. Comedy and light opera wanted. Now booking season 1898-99.

H. H. RIDER & CO., Mgrs.

ATLANTIC CITY, N. J.

ACADEMY OF MUSIC

NOTICE TO MANAGERS OF FIRST-CLASS ATTRACTIONS. The Academy will be completed about July 1, and I am now booking season 1898-99. Thoroughly modern ground floor, steam heat, electric and gas light. Seating capacity 1,000; Resident population 30,000; Transit 30,000 to 180,000. Can stage the largest production on the road. Everything new.

JAS. FRALINGER, Sole Owner and Manager.

BOONTON, N. J.

HARRIS LYCEUM

Entirely new Theatre. Capacity 1,000. Population of city and surroundings, 10,000. Playing first-class attractions only. Good show town. Now booking season 1898-99. Wanted attractions for Summer months.

HARRIS BROS., Mgrs.

CANTON, ILL.

NEW OPERA HOUSE

Now booking for 1898-99. Ground floor; seats 1,100. Population 12,000. Big stage. Can stage any production. First-class one night stands wanted.

J. FRANK HEAD, Mgr.

CLINTON, ILL.

RENNICK'S OPERA HOUSE

THE ONLY REGULAR THEATRE IN THE CITY. Changed management April 1, 1898. Future manager and proprietor, MRS. HENRY RENNIC. Now booking for 1898 and 1899.

CLINTON, MASS.

CLINTON THEATRE.

Now booking attractions for season of 1898 and 1899.

A good show town. A new house, all modern, lighted by gas and electricity. Seating capacity 1,300. Population 15,000. Splendid railroad facilities.

F. F. CANNON, Manager.

COLUMBIA, TENN.

GRAND OPERA HOUSE

Pop. 10,000. Capacity 1,000. Stage 40x60. Modern in all respects. Best night stand between Nashville and all Southern cities. Now booking 1898-99.

J. Y. HELM, Mgr.

GARRETT, IND.

WAGNER'S OPERA HOUSE.

Seats 750; Pop. 5,000. Booking '98 and '99; first-class attractions only.

J. W. WAGNER, Mgr.

GALLIPOLIS, O.

ARIEL OPERA HOUSE

NOW BOOKING SEASON 1898-99. Modern house; ground floor; electric and gas light. Population 8,000. Comic opera wanted. Strong attraction for opening night. Write.

T. S. COWDEN, Mgr.

JACKSONVILLE, ILL.

GRAND OPERA HOUSE

Now booking season 1898-99. Address

GEO. W. DAVIS.

KANE, PA.

LYCEUM THEATRE

Now booking season 1898-99. Good show town. Wanted, good attraction for opening. Sept. also good Holiday attractions. Write for time.

H. N. JACOBSON, Mgr.

LEBANON, O.

LEBANON OPERA HOUSE

Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from, 25,000. Splendid show town for good attractions. Seating capacity, 1,000. Strong attraction wanted for opening night, in last week of August or first week of September. More open time.

H. E. GUSTIN, Mgr.

MUSCOGEE, IND. TER.

TURNER OPERA HOUSE

Best one night stand in Territory. Modern house. No trouble to give particulars. Comic opera wanted. Season opens Sept. 1.

N. K. G. SHEPARD, Mgr.

MANAGERS' DIRECTORY.

MARION, O.

GRAND OPERA HOUSE

(Under new management after Sept. 1st.)

I have leased this new ground floor house; seating capacity 1,400. Cost over \$70,000. Managers holding or wishing time for next season address

CHAS. F. PERRY,

Lessee and Manager.

Formerly of The Grand, Bloomington, Ill.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population, 1,500. Ground floor. Capacity, 1,500. Address NICKY & LUTZ, Props.

OWENSBORO, KY.

NEW TEMPLE THEATRE

Population 15,000. Seating capacity 1,000. Season of 1897-98 the most prosperous one for six years. Now booking for 1898-99. Secure opening date or Fair week, October 3 to 5.

FEDLEY AND BURCH, Mgrs.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 3,000. The only theatre in the city. Ground floor. Capacity, 1,500.

J. E. WILLIAMS, Manager.

ORANGEBURG, S. C.

REMODELED ACADEMY OF MUSIC

Gallery and two private boxes. Capacity 750. Stage 50x28. Proscenium opening 20 1/2 feet. New scenery throughout. Electric and gas light. Pop. 5,500. Time open for first-class attractions, season 1898-99.

H. C. WANNAMAKER, Mgr.

PERU, ILL.

PERU OPERA HOUSE

The most modern and best equipped Theatre outside of Chicago, Ill. Population 8,000; seating capacity, 1,000; stage, 25x60. Now booking for 1898-99. Some first class attractions wanted.

F. L. DAUBER, Mgr.

PEORIA, ILL.

AUDITORIUM

Only popular priced family theatre in Peoria. Located in heart of city. Pop. 75,000. Ground floor. Seating capacity 1,500. Electricity, gas, steam. The "money winner" of Peoria. Open every night.

NOW BOOKING SEASON 1898-99. Season opens Aug. 1. For open time address all applications DIRECT to

A. R. WATERMAN, Sole Lessee and Manager.

POMEROY, O.

POMEROY OPERA HOUSE

Remodeled. Seats 750. Drawing pop. 20,000. Now booking 1898-99. All dates protected. Write for open time.

J. M. KAUFMAN, Mgr.

SHELBY, O.

WILBUR OPERA HOUSE

New and up-to-date. Capacity 800. Best attractions wanted for coming season. Splendid show town. Population 6,000. All dates protected. (No Agents.)

WILBUR J. WILKINSON, Mgr.

SOMERSET, KY.

GEM OPERA HOUSE

\$30,000 First floor theatre. S. C. 1,000. Stage 32x27. Proscenium 31. Situated on Queen and Crescent R. R. within 150 miles Cincinnati, O., Louisville, Lexington, Ky., Chattanooga, Knoxville, Tenn. Write for dates 1898-99.

E. L. OGDEN, Mgr.

ST. JOHN, N. B., CANADA.

OPERA HOUSE

Population 50,000. House seats 1,200, holds 2,000. Stage, 60x27. Cool Summer climate.

WANTED—Attractions July 11 to August 13, week or three night stands. Write immediately, or telegraph.

A. O. SKINNER, Mgr.

SUMTER, S. C.

ACADEMY OF MUSIC

Under new management. The finest theatre in State. Electric lights and all modern improvements. Now booking for season of 1898-99. Good attractions wanted.

IRVING A. RYTTERBERG.

WESTFIELD, MASS.

OPERA HOUSE

Now booking for season 1898-99. Under new management. Seating capacity 1,000. Nine miles from Springfield. Field: eight miles from Holyoke. Drawing population 25,000. All contracts made under old management hold good.

ROBERT A. GRANT, Lessee and Manager. Box 1534, Springfield, Mass.

YARMOUTH, NOVA SCOTIA.

BOSTON MARINE MUSIC HALL

Seating capacity 600. Electric light. New scenery. Lowest rates. Rent or share.

WILLIAM LAW & CO., Managers.

MANAGERS' DIRECTORY.

HOTELS, ETC.

CHICAGO, ILL.

CLAYTON'S

111 Monroe St. (Opposite Columbia Theatre).

Have purchased the interest of my brother, Charles H. Clayton, in the above named theatrical resort, known throughout the profession. Will be glad to welcome all of our old friends and an indefinite number of new ones, whenever they visit the Windy City. First class restaurant in connection with the buffet.

DAVE CLAYTON, Prop.

LOGANSPOUT, IND.

THE BARNETT

Rates \$2.00, \$2.50, \$3.00.

E. F. KELLER, Mgr.

THE MURDOCK

(3/4 block from Opera House) Rates \$2.00 (special theatrical rate \$1.50 and \$1.75) The only first-class hotel at Logansport, Ind.

C. R. BARNHART, Mgr.

LIMA, O.

THE HARROD

A HOME FOR THE ACTOR. European and American plan. The only hotel in Lima heated throughout with steam. Electric lights and all conveniences. Ask Jim Corbett or Barneal. DON'T BE MISLED, but ask for the Harrod.

ED W. DUNN.

(7 Days Ahead.)

Address...MILL NECK, Long Island, N. Y.

Samuel Freedman

will make special arrangements for Summer for Press Work and Booking.

Re-engaged Season 98-99 Bus. Mgr. Miss Julia Arthur.

Address care of DRAMATIC MIRROR.

GRACE GOLDEN,

PRIMA DONNA,

CASTLE SQUARE OPERA CO.

SEASON 1897-98.

Hale and Stonestrom

The greatest original Rough-and-Tumble, Break-Neck, Knockabout, Comic, Floor and Aerial, Pantomime, Acrobatic, Tramp Actors on or off the earth.

AT LIBERTY. Address MIRROR.

Dora Solothweit

Invites Offers, HEAVY LEADS AND COMEDY. Address MIRROR.

CHARLOTTE

LAMBERT

Address MIRROR.

ELIZABETH FIELD

AT LIBERTY. Leading Juveniles.

Season 1897-98 at Piney Ridge. Lately closed short season with Mr. Frederick Ward as "Virginia" in Virginia.

THERE IS ONLY ONE SADIE CONNOLLY

Late of YON YONSON.

Singing, Character, Irish Comedienne.

AT LIBERTY FOR SEASON 1898-99.

Address 1445 Second Avenue, New York City.

R. N. Kummerfeldt

MUSICAL DIRECTOR (Good Pianist and Arranger). Would like engagement with a comedy company (first class only). Address 105 Dibble Ave., Cleveland, Ohio.

JOHN W. BURTON

Character Comedian. Invites Offers. 37 West 124th Street, N. Y.

JOHN T. DWYER

DISENGAGED FOR 1898-99. With Mr. Richard Mansfield 1896-97-98. Characters: Gentel Heavy and Light Comedy. Address MIRROR.

PROFESSIONAL CARDS.

SARAH TRUAX

LEADING WOMAN

AT LIBERTY For Summer and Next Season.

Season 1898-99.

VAN DYKE AND EATON

IN LATEST COMEDIES AND DRAMAS.

Thousands know us! Millions never heard of us! Have played Nine Successful Seasons

The Best ACTORS, VOCALISTS, DANCERS and NOVELTIES in REPERTOIRE. SCENERY and CALCULUS, VITASCOPE, WAR FILMS and PASSION PLAY. Box Office Record Breakers Wherever we Play. Address VAN DYKE AND EATON, Room 1008 Chicago Opera House, CHICAGO, ILL.

Alice Kauser

DRAMATISTS' AGENT.

Henry Guy Carleton's Plays

TO LET ON ROYALTY.

Ambition, Gilded Fool, Lem Kettle, Victor Durand, A Bit of Scandal.

Address 1432 BROADWAY, NEW YORK.

ROMA

PRIMA DONNA SOPRANO.

Repertoire—Grand and Comic Operas.

AT LIBERTY.

Address MIRROR office, or A. W. TAMM, 109 W. 28th St., New York.

LOUIS

IL

FRIDENBERG

Character.

Comedy.

INVITES OFFERS

1898-97-98.

for 1898-99.

GIRA RD AVE, STOCK

Address 1643 Franklin Street, Philadelphia, Pa.

Seymour D. Parker

SCENIC ARTIST,

STOCK SCENERY and PRODUCTION

Models Submitted.

Studio, 2120 THEATRE, BROOKLYN, N. Y.

J. K. ROBERTS

Business Manager with

A. Q. Scammon's Attractions.

Address N. Y. Theatrical Bx., or MIRROR office.

Wilfrid North

Mrs. Fiske Co.

MONTE THOMPSON

GENERAL MANAGER

Bennett-Moulton Companies (A and B)

BOX 30, SALEM, MASS.

CHARLES D. HERMAN

Heavy Leads and Characters.

At liberty for Summer and next season.

Address 1238 N. King's Highway, St. Louis, Mo.

JOHN McCHIE

MUSICAL DIRECTOR.

Address MIRROR.

Alfred Bradley

MANAGER.

Address care Klaw & Erlanger.

Miss Anne Lawrence

who has had a brief apprenticeship on the stage "en route," seeks a position in a Stock Company where she can obtain a thorough dramatic schooling. She can be addressed care this office.

FRANK KOMBOSY

SCENIC ARTIST.

674 E. 148th St., N. Y.

ELLEN VOCKEY

AT LIBERTY BOX 3000 for Comedy and Emotional Roles. Studio, 234 W. 21st Street.

"PROTECTION" SOAP.—What is it?—ASK YOUR DRUGGIST | WILLARD CHEMICAL CO., PRICE 50 CENTS. MALDEN, MASS. OR BARBER. PERMIT

PROFESSIONAL CARDS.

WILLIS GRANGER

Season 1898-99,

Daly's Theatre.

George Learock

FOREPAUGH STOCK CO., PHILADELPHIA.

CHARLES J. BELL

Late Too Much Johnson Co., Royalty Theatre, London.

AT LIBERTY FOR NEXT SEASON.

Queenie Vassar

AT LIBERTY.

COMIC OPERA OR MUSICAL COMEDY.

Address Asbury Park, N. J.

Anne Sutherland

INVITES OFFERS FOR NEXT SEASON.

Address 4 W. 29th Street, or care MIRROR.

MAUD COURTNEY

Prima Donna Contralto.

PHYLLIS in DOBOTHY, Standard Theatre, Summer 1897. Management E. E. RICE, Seasons 1896-98-97.

VICTORY BATEMAN

LEADING—JACOBS STOCK COMPANY.

Season 1898-99.

Address 103 West 38th Street.

Frank Rolleston

Leading Lyceum Theatre Stock Co., Baltimore, Season '98-99.

AT LIBERTY until Sept. 1st.

Address MIRROR.

OLLIE LOWE

Song and Dance Specialties. Disengaged.

Address MIRROR.

MAUDE WINTER

COMEDienne AND LEADING INGENUE. Frawley Stock Co., seasons 1898-99.

Miss Maude Winter, with a piquant voice and sweet face, is more than promising—she is a realization. She plays with a charm and distinction that at all times holds the attention of the house. She is an acquisition to any company. —New York Sun.

Laura Alberta

Leading Woman, Elitch's Garden, Denver, Col., for the Summer.

INVITES OFFERS FOR SEASON 1898-99.

Address MIRROR.

2-OLEVER ARTISTS-2**WILLIAM GRAY,**

Singing and Dancing Comedian.

BERTIE CONWAY,

Soubrette, Boys and Juveniles, Single or Double Specialties.

Voices, Baritone and Contralto.

AT LIBERTY.

Address 301 Niagara St., Buffalo, N. Y.

NETTIE BLACK

Prima Donna Soprano

OPERA. FARCE COMEDY. EXTRAVAGANZA.

Late of Hoyt's Trip to Chinatown, Hanlon's Fantasma, Donnelly and Girard Geeser Co.

AT LIBERTY.

Address MIRROR.

OTIS B. THAYERCHARACTER OLD MEN.
DISENGAGED

Season 1898-99.

BEATRICE MCKENZIE

SOUBRETTE.

OPERA or BURLESQUE.

Disengaged Season 1898-99

Address care MIRROR office.

J. DUKE MURRAY=MARY DAVENPORT

AT LIBERTY,

Invites Offers for Season 1898-99.

Address 454 W. 29d St., N. Y.

(Mrs. J. DUKE MURRAY.)

AT LIBERTY,

GRAND DAMES AND CHARACTERS.

McCullum's Theatre, Cape Cottage, Willard, Maine.

MAUD REAM STOVER

Address DRAMATIC MIRROR.

PROFESSIONAL CARDS.

CHARLOTTE DEANELast season—The Cat and The Cherub, Anna Held and Mrs. Sans-Gene.
DISENGAGED FOR LEADS AND INGENUES.

Address care DRAMATIC MIRROR.

W. H. PASCOE

LEADING BUSINESS.

Last year Leading Man Alcazar and Grand Opera House, San Francisco, and The Burbank, Los Angeles.

Address Agents.

ETHEL FULLER

DAN'L R. RYAN CO.

Season 1896-97-98.

Address MIRROR.

LEE STERRETTOffice:
McCONNELL'S EXCHANGE,
1493 Broadway.

General Representative

Jas. R. Walte's Enterprises.

LESTER LONERGANLEADS.
MADAME
MODJESKA.

BURBANK THEATRE, LOS ANGELES, CAL.

Address MIRROR.

GUY BATES Post

JUVENILES

AT LIBERTY FOR SUMMER AND NEXT SEASON.

MAGGIE HOLLOWAY FISHER

Re-engaged with Charles Frohman,

SEASON 1898-99.

Helen Macbeth

ADELPHI THEATRE, LONDON.

HEART OF MARYLAND CO.

FLORENCE HAMILTON

(Leading Business.) Re-engaged with Corse Payton's Stock Co.

HERBIE in
Woman Against Woman.

Featured in the following plays:

DENISE.

ALICE LEONARD in
My Husband.

WHITE SLAVE.

Address care MIRROR.

EDITH HALLNew Playing Leading Soubrette Roles.
Tivoli Opera House.

At Liberty for Next Season after Oct. 17

Address, San Francisco, Cal.

JENNIE KENNARK

Leading Woman

Summer—Craghton Theatre Stock Co., Omaha, Neb.

At liberty for next season.

TRUE S. JAMES

Presenting the Military Comedy

A ROYAL PRISONER.

Address E. F. BENTON, McConnell's Exchange, Knickerbocker Theatre Building, New York.

LILLIAN LAWRENCE

LEADING WOMAN.

A SOUTHERN ROMANCE at Castle Square Theatre, Boston, Mass.

Lillian Lawrence as Lydia Ransome added another charming impersonation and gave the characteristics of the impetuous Southern girl with admirable effect.—Boston Herald, July 8, 1898.

SIDNEY R. ELLIS

Manager CHAS. H. YALE'S New Fantastic, Mechanical Spectacle.

THE EVIL EYEOR THE MERRY OF NID AND WEIRD OF NOD
THE MERRY OF NID AND WEIRD OF NOD
Office at PACKARD'S EXCHANGE, 1358 Broadway, New York.

ADELAIDE

CUSHMAN

LEADING BUSINESS.

Address Low's Exchange, London, Eng.

PROFESSIONAL CARDS.

CHELSE D. PERUCHI
AND **ELLA BELDENI**

THE LEADERS OF MODERN COMEDY.

AND THE
PERUCHI-BELDENI CO.

The Show that Made the South Famous.

Summer Co - Nashville, Tenn., July 18-30.

Look out for us. Regular season opens Sept. 3. Coming North. 23 People.
CHELSE D. PERUCHI, Sole Prop. and Mgr.

PROFESSIONAL CARDS.



**HARRY
CORSON**

STARRING.

"What Happened to Jones."

Address BALDWIN HOTEL, San Francisco.

CLARKE

EARL BURGESS

SEASON 1898-99. - MANAGER BENNETT-MOULTON CO. (A).

Permanent address, MARATHON, N. Y.

Catherine Campbell

Invites Offers for Productions.

Address MIRROR.

MR. and MRS.

ROBERT ROGERS

(Louise Mackintosh).

Engaged for the VALENTINE STOCK Company playing Toledo, Indianapolis and Columbus next season.
Lyceum Theatre Stock Co., Rochester, N. Y., until Aug. 1.

GEO. B. HOWARD AND FLORA DORSET

Singing and Dancing
Comedian.Singing and Dancing
Soubrette.**LILLIAN TUCKER STOCK CO.**

Chicora Park, Charleston, S. C.

Address as above in regard to next season.

Floy Crowell

Disengaged for season 1898-99.

Address MIRROR.

ERNEST LAMSON

Has not signed for
next season.

Ad. MIRROR.

MR. and MRS. CHAS. G. CRAIG

BENNETT AINSLEY, CUMBERLAND '61. - Season 1897-98. - MARRY LINDY, SOUTHERN GENTLEMAN.

AT LIBERTY.

Nothing is further from the truth and more absurd than the efforts of Northern writers to reproduce the negro dialect. But Mrs. Craig, not only in reading, but in dialect, laugh, walk, does she simulate the old darkey whom every true Southerner knows and loves. - Editorial in Louisville Courier-Journal by Henry Watterson.

Address Glen Craig, Cobourg, Ont., Canada.

TWO MAHR SISTERS,

SINGERS AND ACROBATIC DANCERS. Both Play Soubrette Roles.

At Liberty Coming Season.

Address MIRROR.

James Wall-Daisy Chaplin

BUSINESS MANAGER.

Season 1898-99 with Daniel Sully's Uncle Bob Co.

"JOE" BURNS.

EMMA HAYNER

Invites Offers. Versatile Leading Business.

Stock or Legitimate Engagement Preferred.

282 Third St., Detroit, Mich.

HELEN HOLLAND

Leading Ingenue Brady Stock Co., Cincinnati, 1897-98.

AT LIBERTY '98-99.

Louise in Two Orphans.	Fuschia Leach in Moths.	Psyche Gay in Galley Slave.	Grace in My Partner.	Dolly Dutton in Hazel Kirke.
---------------------------	----------------------------	--------------------------------	-------------------------	---------------------------------

Address MIRROR.

ALLEN DAVENPORT

AT LIBERTY. LEADS.

SEASON COUNT NEIPPERG in Madame Sans Gene with Kathryn Kidder Co.
1897-8. MAJOR MOSTYN in The Sporting Duchess with Perley & Ranken Co.
STOCK EXPERIENCE. Address 43 WAUPESSET ST., BOSTON, MASS.

GEORGE OBER

AT LIBERTY NEXT SEASON.

Address Hastings-on-Hudson, N. Y.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

1884---1898

THE AMERICAN ACADEMY OF THE DRAMATIC ARTS

-AND-

EMPIRE THEATRE DRAMATIC SCHOOL.

FRANKLIN H. SARGENT, President.

For 14 years a practical training school for the stage in connection with

CHARLES FROHMAN'S NEW YORK THEATRES

and Travelling Companies.

OPEN ALL THE YEAR.

Apply to E. P. STEPHENSON, Room 145, Carnegie Hall, N. Y.

STANHOPE---WHEATCROFT
Dramatic School.

HOLLAND BUILDING, 1440 BROADWAY, COR. 40TH ST., N. Y. CITY.

ADELINE STANHOPE WHEATCROFT - DIRECTRESS

Twenty Years' Experience as Leading Actress and Teacher in England and the United States.

Practical methods of instruction. Six months constitute the complete course. Private lessons all the year. Send for Prospectus and list of graduates.

THE NATIONAL DRAMATIC CONSERVATORY

THE BERKELEY LYCEUM,

23 WEST 44th STREET, near Fifth Avenue, - - - NEW YORK.

F. F. MACKAY and ELEANOR GEORGEN,
Directors.

The system of instruction is based on the principles taught at the Paris Conservatoire. Open all the year. Class and Private Lessons. Circular on application.

ROSE EYTINGE

24 and 26 West 22d Street, till further notice.

Instruction in Acting.

Disengaged Season 1898-99.

HART CONWAY'S
CHICAGO SCHOOL OF ACTING

CONSOLIDATED WITH
THE CHICAGO MUSICAL COLLEGE
Fall term commences Sept. 12. For particulars address 322 Michigan Blvd., CHICAGO, ILL.

The Famous Actor,

FRANK C. BANGS

The only living member of the
Shakespearean Quartette....

BOOTH, DAVENPORT, BARRETT, BANGS.

Teacher of all that pertains to

READING, ACTING, ORATORY.

Explanatory circulars sent on application. Studio,
Kensington Hotel, Saratoga, N. Y., until Sep. 30

ALFRED AYRES, 218 W. 15th St., N. Y.

Instruction in ELOCUTION--all branches--and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. Price, \$1.50.

There are chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession. - Boston Evening Transcript.

Established 1884.

NEW YORK SCHOOL OF ACTING,
26 East 33d St., New York.

Ladies and gentlemen thoroughly and practically instructed in elocution and acting, and successfully prepared for the professional stage. A limited number of talented students taking special course during summer term will be secured engagements the coming season. Write for particulars.

ENGAGEMENTS GUARANTEED.

The Edwin Forrest School of Dramatic Arts
121 LAMBERT STREET, PHILADELPHIA, PA.
ROBERT G. MAGER, DIRECTOR.

PROFESSIONAL CARDS.

FRANK E. BOYLE

13 and 14 Burr Bldg., Scranton, Pa.

Corporation, Civil and Criminal Law a Specialty.

Special Terms to Professional People.

PERSONAL ATTENTION TO ALL CASES.

JOSEPHINE MORSE

Leading Business.

Invites Offers season '98-99

Address this office.

JOHN FITZSIMONS

High-Comedy Juvenile.

1895-6-7, Fanny Davenport's Co.

DISENGAGED.

Care MIRROR.

GEORGE MOREHEAD

Character and Dialects. Scotch and English Dialects a Specialty. AT LIBERTY. Address MIRROR.

NELLIE MASKELL

Character, Comedy and Pathetic Old Women.
Invites offers. 370 Jay St., Brooklyn, N. Y.

GEO. W. MITCHELL.

Dialect character actor and stage director. At liberty with or without stage management. Address 303 W. 30th St., N. Y.

PROFESSIONAL CARDS.

Eva Vincent

Characters, Novels and Comedy Dialects.

AT LIBERTY.

Address MIRROR.

J. Brittain Merry, Harley Merry, Fred'k H. Merry,
SCENIC CONSTRUCTORS AND PAINTERS.
PRACTICAL AND ARTISTICSpecial scenery to pack in trunks. Don't place your contracts with middlemen. Get "our" estimates straight from the producers. "Union work."
951, 949, 947 FRANKLIN AVE.,
Brooklyn Borough, New York.

VERNER CLARGES

The Players, Gramercy Park, New York.

LUCIA MOORE

LEGITIMATE OR MODERN.

LEADS.

334 West 23d Street.

Charles Arthur

Disengaged for Summer and next season.
Address New Rochelle, or Mrs. Fernandez.



SOLE OWNERS.

NEW DEPARTURE!
... POPULAR PRICES ...
MACANDREW AND PRENTICE
BIG, GORGEOUS
NOVELTY SPECTACULAR CO.
50—PEOPLE—50

IN THE FOLLOWING

REPERTOIRE OF FAIRY PLAYS:

CYRENE, QUEEN OF THE SEA; CINDERELLA, ALADDIN AND THE WONDERFUL LAMP; LITTLE RED RIDING HOOD, BEAUTY AND THE BEAST, BABES IN THE WOOD, THE WHITE CAT, ALICE IN FAIRYLAND, BLUE BEARD, SLEEPING BEAUTY, HUMPTY DUMPTY.

Carload of Magnificent and Elaborate Scenic Effects by the noted artist, E. H. MacAndrew. The Prentice Troupe of Acrobats, ten in number, headed by The Prentice Trio. New Novelties, Big Sensations, Gorgeous Costumes. Grand Electric and Mechanical Effects, Aerial Ballets, Amazon Marches.

NOW BOOKING---Managers with available weeks address immediately.

WM. E. DENISON, Manager Stone Opera House, Binghamton, N. Y.

Season 1898-99. The Highest Degree of Excellence in Repertoire.

THE BOSTON IDEAL STOCK CO.
(INCORPORATED)

Will Present **GEORGE W. WILSON** (Yer 'and, Guv'ner, yer 'and)

THE FAMOUS COMEDIAN

IN A REPERTOIRE OF HIS FAMOUS SUCCESES

At the Best Popular Price Houses.

Magnificent Scenery. High Grade Specialties.

Under the Management of E. V. Phelan.

Would like to hear from good Repertoire People.

NEW ENGLAND MANAGERS SEND OPEN TIME

To OWEN FERREE, Packard Theatrical Exchange, 1358 Broadway, New York

HER MAJESTY'S THEATRE

(Montreal's magnificent new house).

MRS. FRANK MURPHY, Prop. and Mgr.
FRANK MURPHY, Bus. Mgr.

This beautiful up-to-date Theatre, with all modern appliances and thorough stage equipment, and a seating capacity of 2,000, is now in course of construction and will be ready for opening by the end of October, 1898.

Stage 45 feet deep. Between girders, 45 feet.

Only first-class attractions booked. Fo time apply to

FRANK MURPHY, Her Majesty's Theatre, Montreal.

The Trans-Continental Circuit.To the Pacific Coast and Return.
The most prosperous section of the U. S.**The Best Theatres in this Country for Money!**

INCLUDING

BUTTE, SEATTLE, PORTLAND, SALT LAKE and DENVER**ALL GOOD WEEK STANDS.**

Also the Approaching and Intervening One, Two and Three Night Stands.

Where hitherto it has taken from six to twelve weeks to book this time, now time and terms can be fixed, contracts signed and every detail arranged in a few hours with the New York Representative,
H. E. REED, 245 West 38th St., New York City.

NOTICE.**The Enquirer Job Printing Co.**

OF CINCINNATI, OHIO,

have established an office in New York City, 1298
B'way, cor. 34th St. A. J. MAERZ, Representative.

Dramatic, Farce-Comedy, Trick Pantomime Co.
COMBINED.**THE PULSE OF GREATER NEW YORK**

Headed by WM. A. LANG.

Now Booking Season 1898-99.

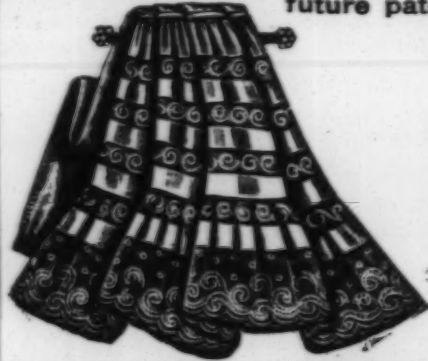
Wanted, to hear from "Rough Character," Scubrette, Leading Lady, Heavy Lead, Piano Player, to read and arrange; Property Man, to play "Bite," also hustling Programmer and Agent. Those doing specialties preferred. State lowest salary in first letter. Managers Ohio, Indiana, Illinois send open time immediately. Will open on or about Aug 15. Artists, address FORREST AND LANG, G. D., Erie, Pa. P. S.—Stella Mayhew, Harry Bond, James Le Clair, write.

MAHLER BROS., Sixth Ave. and 81st St.

Headquarters for

... Theatrical Underwear

We would call the attention of the Profession to the following Bargains in Dance Skirts and Drawers. To those who have not favored us with a visit in the past, an inspection of these garments will insure to us their future patronage.



Dance Skirts of Lawn with three insertions of Russian Lace and three under-ruffles edged with lace to match \$3.98
The same style with Pt. de Paris lace 1.98
Dance Drawers, elastic top and bottom, with one Val. lace ruffle and insertion 98c. and 1.38
A Special Dance Drawer with five deep lace ruffles, elastic top and bottom 4.98
A complete assortment of Lawn and Nainsook Underwear, all copies of Parisian Novelties.

We always carry in stock a full line of Theatrical Make-ups and a large assortment of the Latest Novelties in Ladies' Hosiery and Shoes.

BROADWAY
THEATRE
BUILDING,
NEW YORK.**HEPNER**Grease Paints
AND
Powders.

THEATRICAL

TOUPEES.

Wig Maker97
WASHINGTON
STREET,
CHICAGO.

ST. JOSEPH, MO.

E. S. BRIGHAM

TOPEKA, KAS.

Booking representative for the

CRAWFORD CIRCUIT OF THEATRES.

The most prosperous section in the United States.

Address McCONNELL'S EXCHANGE, Knickerbocker Theatre Bldg., New York.

WICHITA, KAS. Lawrence, Lincoln, Falls City, Hutchinson, etc. LEAVENWORTH, KAS.

MRS. BEAUMONT PACKARD, Manager.

PACKARD THEATRICAL 1358 Broadway, N. Y.
Opposite N. Y. Herald. **EXCHANGE.**

HOWARD P. TAYLOR, Director Play Dept.

OWEN FERREE, Manager Booking Dept.

Stars furnished with plays for Stock Houses. . . . Plays and Stock Companies furnished for Theatres. . . . Plays read, revised, and placed. . . . Theatres represented, and General Amusement Business. Operatic and Vaudeville talent furnished to Parks and Summer Resorts. Refer to all Managers throughout the country.